

U&lc

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ Ç \$ % £ ! ? () []

UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME TWO, NUMBER THREE SEPT., 1975

In This Issue:

Word Processing, Typography, and the gigo Principle

Paul Doeblar provides U&lc readers with a broad spectrum analysis of exactly how the new office word processing technology may reshape the graphic communications industry of the future, and cautions against the **gigo** principle — “garbage in, garbage out.”

Typ.ah.grr.phy

The dazzling wave of new hardware is producing a fistful of naive misconceptions like “Now my secretary can give us all the typography we need right on her own keyboard! Right?” Wrong. Aaron Burns draws a clear-cut line from input to output, the essential for typographic excellence by creative users of the new technologies.

Self-Promotion

Does Macy’s tell Gimbel’s? In this instance, yes. U&lc herein presents the twelve outstanding designs by creative groups that heeded the old adage: “Promote Thyself!”

The Big Apple

There’s nothing you can say about New York that somehow, somewhere, someplace, isn’t true. Illustrator Diana Bryan captures the whole look and life of it with a few perceptive strokes of her remarkable razor blade.

Jean Larcher’s ’75

Give a young French designer-typographer-calligrapher a number and see how he runs with it. The number is this year’s, and what he’s done with it will excite number freaks from Maine to St. Jean de Luz.

Ms. Gun Larson Brunsbo

The striking selection of samples depicted on our Ms. page this issue is the work of the above-mentioned lady: a Gun that’s Swedish, modest, and loaded — with talent!

Famous Ampersands

Ampersands have been with us all the way from Adam & Eve to Lox & Bagels. Written and illustrated by Jerome Snyder are eight of the world’s most fantastic ampersands, with many many more to come in subsequent issues.

SVA: PAS

A group of students at the School of Visual Arts — turned off by what they felt was an overly materialistic orientation of advertising — originated the Public Advertising System as an opportunity to use their creative skills in making ads for clients with philanthropic causes.

My Best With Letters

Hermann Zapf, Wim Crowel, Reba Sochis, and Will Sandberg are this issue’s contributors.

The shortest distance between two points?

A straight line, according to Webster, is used where no confusion with curve is possible. With this in mind, the editors invited a number of leading graphic artists to draw us their own versions.

Something From Everybody For U&lc

Last issue when Herb Lubalin made the bald statement that the word “theater” was the only seven-letter word in the English language containing nine words in sequence, he didn’t know what he was getting into. A flood of readers fairly inundated us with seven, as well as four, letter words.

Something For Everybody From U&lc

Fascinating trivia from here, there, and everywhere — whimsically designed to amuse, inform, and stimulate the curious mind.

What’s New From ITC?

The latest in new typefaces from ITC which licensed subscribers are authorized to reproduce, manufacture, and offer for sale: ITC Bauhaus; ITC Century Ultra with Book; ITC Cheltenham Ultra with Book; and ITC Garamond Ultra with Book.



PAGE 4



PAGE 8



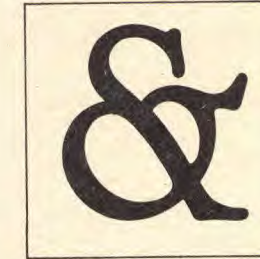
PAGE 10



PAGE 12



PAGE 13



PAGE 14



PAGE 18

Word Processing, Typography, and the gigo Principle

The good old typewriter “ain’t what she used to be” — and neither is the copy coming from it for typesetting.

The reason is technology — the reasons of computer electronics that have been upsetting traditions in the typesetting field. Except that in the offices of America, it’s being called “word processing,” and not computerized composition, or computer-based editing and revision, or other such buzzing words more familiar to the typesetting trade.

Word processing is the youngest of the automation movements to hit the ancient process of preparing copy. The concept, an outgrowth actually of copy preparation techniques embodied in the IBM MT/SC strike-on composition system, was first introduced to the office less than a decade ago and was publicly named “word processing” less than five years ago. But already word processing systems are feeding new kinds of copy input into phototypesetting machines in offices and composing rooms across the country.

With all the offices of the nation as its potential base of operations, word processing can muster an awesome presence in the consciousness of commerce and industry — a presence that typesetting has never approached. At the peak of technological ferment in typesetting machinery a few years ago, when Wall Street was agog with the potential, typesetting technology won a few columns in a back-of-the-book department in **Business Week**. Word processing, however, was just recently lavished in that same publication with a 40-page special report.

Perhaps, however, this status of specially-anointed growth market should not be surprising. After all, those two giant suppliers of office equipment, IBM and Xerox, are the leading forces driving toward the word processing revolution in office operations — and just incidentally toward what is regarded as potentially phenomenal sales of new office equipment and systems. Behind them follows an impressive list of Fortune 500 names also seeking a piece of a pie that dwarfs the graphic arts many times over.

With all this prestigious weight behind them, the most impassioned word processing zealots foresee their movement sweeping through all corners of corporate organization — encompassing not only typesetting but printing, binding, mail-room, and the like, in one unified corporate communications system. Others, with personal stakes elsewhere in the corporate hierarchy, are, of course, less sanguine about this vision. But even if the vision never quite materializes, challenges resulting from it already are — one of which is the sweeping claim that with word processing equipment, “You can now get your typography directly from your secretary’s typewriter keyboard!”



THE BETTMANN ARCHIVES

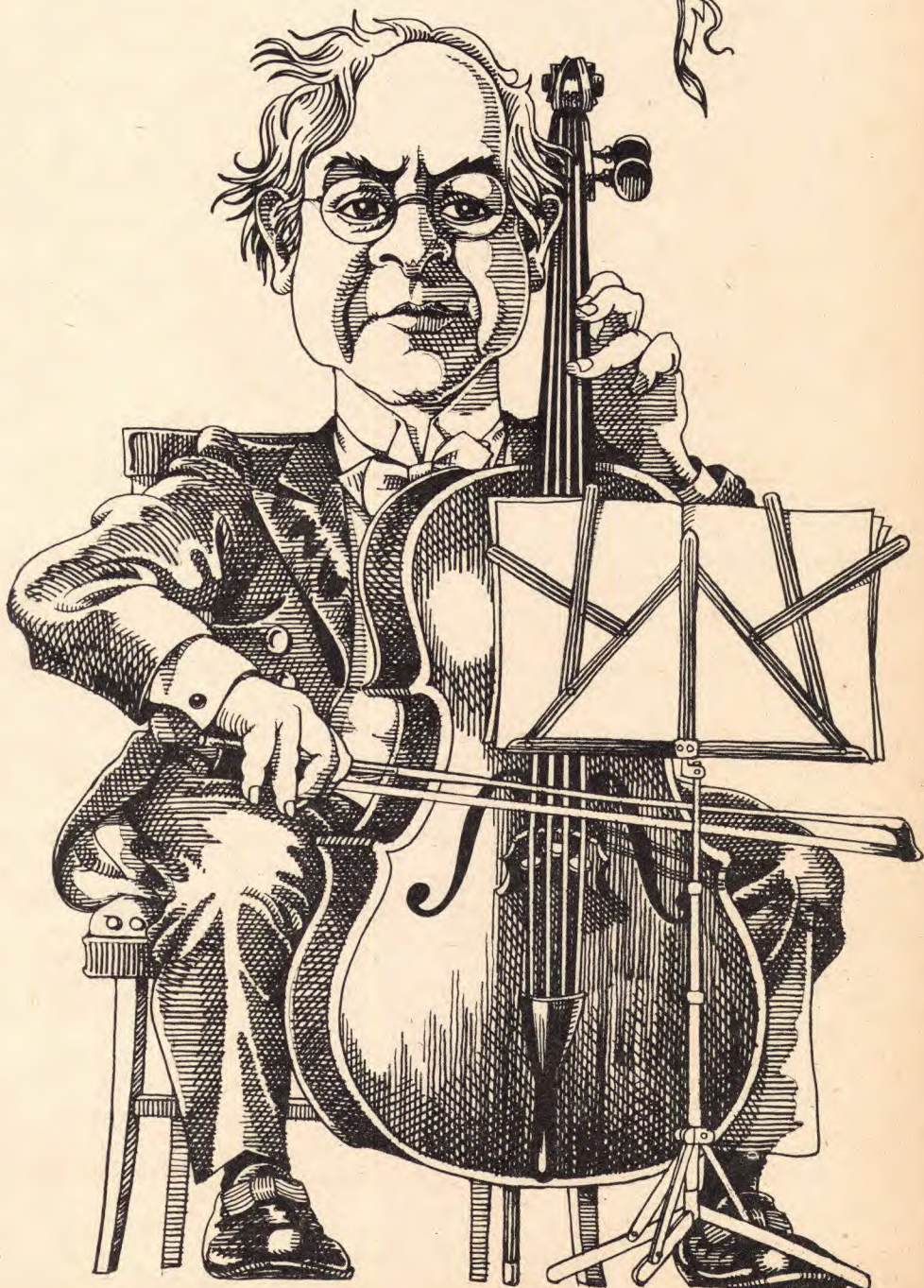
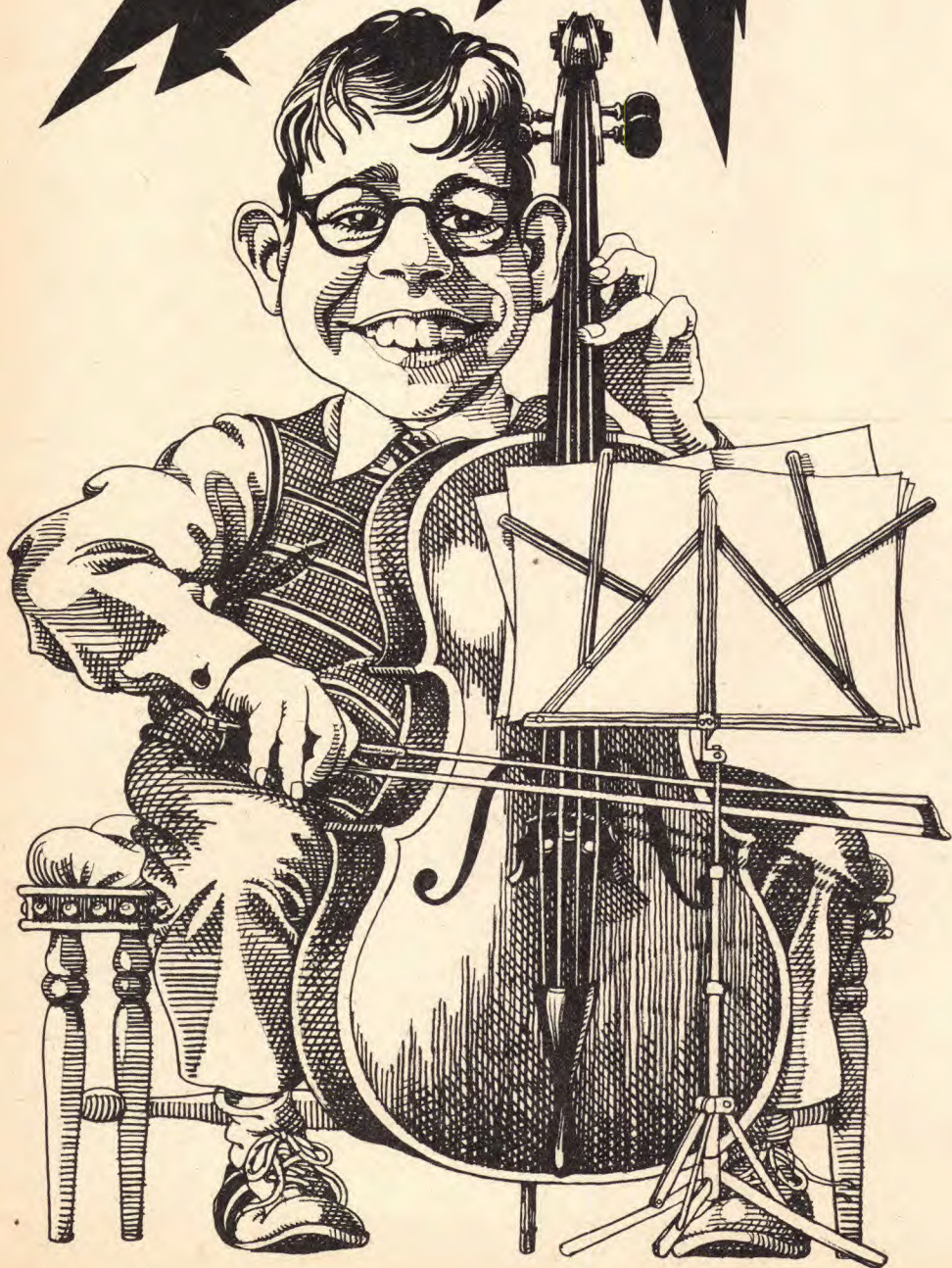
CONTINUED ON NEXT PAGE

HERB LUBALIN, EDITORIAL & DESIGN DIRECTOR
AARON BURNS, EDITORIAL DIRECTOR
EDWARD RONDTHALER, EDITORIAL DIRECTOR
JACK ANSON FINKE, ASSOCIATE EDITOR
JAN MCKAY, ANNA MCCUSKER, JOE SUNDWALL, TONY DISPIGNA, ANDY DIDORA
ART & PRODUCTION EDITORS
JOHN PRENTKI, BUSINESS AND ADVERTISING MANAGER

© 1975 AND PUBLISHED FOUR TIMES A
YEAR IN MARCH, JUNE, OCTOBER AND DECEMBER
BY INTERNATIONAL TYPEFACE CORPORATION
216 EAST 45TH STREET, NEW YORK, N.Y. 10017
A JOINTLY OWNED SUBSIDIARY OF
PHOTO LETTERING, INC. AND LUBALIN, BURNS & CO. INC.
CONTROLLED CIRCULATION POSTAGE PAID AT NEW YORK,
N.Y. AND AT FARMINGDALE, N.Y.

BOARD OF DIRECTORS:
EDWARD RONDTHALER, CHAIRMAN
AARON BURNS, PRESIDENT
HERB LUBALIN, EXECUTIVE VICE PRESIDENT
JOHN PRENTKI, VICE PRESIDENT, GENERAL MANAGER
BOB FARBER, SENIOR VICE PRESIDENT
ED BENGUAT, VICE PRESIDENT
STEPHEN KOPEC, VICE PRESIDENT

U.S. SUBSCRIPTION TO INDIVIDUALS \$6.00;
SINGLE COPIES \$1.50
ELSEWHERE SUBSCRIPTION, \$8.00;
SINGLE COPIES \$2.50.



Word Processing, Typography, and the gigo Principle

Such words are alarming to typographers, but they would be far more upsetting if it were not for memories of past "revolutions" in typesetting from the giants of American industry. All through previous upheavals, one axiom in particular has proven its validity: the **gigo** principle, which states, "garbage in, garbage out." To anyone who understands what typography really is, the **gigo** principle will seem particularly applicable to this newest of technological claims.

The fact remains, however, that typographers will be called upon to work with the new copy forms coming from word processing systems, and in some ways these systems will enhance the knowledgeable typographer's opportunities to produce superior results. The most constructive approach for the typographically enlightened, therefore, will be to learn everything they can about these new systems and bend them to their own purposes.

The word processing movement encompasses a number of basic changes in general office procedure, including regrouping of secretarial tasks, reassigning secretaries to specialized jobs, and sometimes establishing a central typing and correction department that often looks suspiciously like the old typing pool (even though word processing enthusiasts emphatically deny it). However, from the typesetting point of view, only one of these facets of word processing is of real concern — and that is the procedure used to prepare copy and produce a final corrected version.

This can be best understood when it is compared to the way we've done it for as long as one can remember, using only the typewriter portrayed at the beginning of this article. This familiar process begins with a writer who first puts some words down on paper or into a dictating machine. These words are retyped to get a clean copy, and the writer then takes pencil to paper to reshape his first thoughts into more coherent language. His edited first draft may then be retyped again into a second cleaned-up draft, after which he may do some more editing, after which a third draft may be typed, etc., etc.

Finally, the last draft, which is clean enough to send to the typesetter, is given to someone who marks it up with typesetting instructions. That someone may be a typesetting markup "clerk," a type director, an art director, or a designer. Depending on who that someone is, either routine typesetting or typography may result. If a markup "clerk" handles the job, a mechanically adequate typeset job will result

in which all elements will fit properly within the layout boundaries. If, however, a type director, art director, or designer who understands typography marks up the copy, the result is likely to be an artistic, tasteful piece of typography that will also express some feeling about the content of the material.

After markup, the copy goes to the keyboarding department of a composing room where an operator rekeys (retypes) the copy on another machine. In modern typesetting systems, this device usually produces a tape containing codes representing the characters to be set; these codes can be read and understood by the typesetting machine. In addition to the character codes, the keyboard operator also keys (types) into the tape at appropriate places instruction codes that tell the typesetting machine what faces, point sizes, line measures, and other specifications to use in setting various portions of the job. The coded typesetting tape is then run through a reading unit on the typesetting machine, and as the codes are read the type is set. In many instances, if the codes have been properly arranged in the tape, complete made-up pages with everything but illustrations can even be produced on one piece of photographic film or paper from the machine.

Word processing systems, too, begin with the writer (called the "word originator" by WP technicians) who "originates" either on paper or into a dictating machine. These efforts are then typed up into a clean draft as before, except that a special kind of machine is used. In addition to a conventional electric typewriter, which produces a typed copy of the material on paper, the machine also contains a magnetic recording device that records coded electronic signals on magnetic tape or other magnetic recording surface as the keys are struck. Thus, the typed characters are converted into machine-readable codes and preserved at the same time they are being printed on paper.

The draft copy is then edited by the originator as usual and returned to the typist for retyping to incorporate corrections and revisions. At this point, the typist places the magnetic recording back on the word processing typewriter unit and commands it to retype the material from the recording onto paper automatically at very high speed. At the point where a correction is to be made, the typist interrupts the automatic typing, manually inserts the change, then reactivates the automatic typing until the next correction point is reached. As the material is retyped

and changes are inserted, a new typed draft is produced by the typewriter unit and a new corrected magnetic recording is made of the corrected version of the copy.

Just like conventional copy preparation, the new draft may be edited again by the originator/writer, revised again by the word processing typist, revised again, etc., etc.

When the final draft is completed the copy is again sent to either a markup "clerk," a type director, an art director, or a designer. Only this time, the paper-typed draft is accompanied by the final magnetic recording. When the paper copy is marked up, the recording is again put on a machine equipped with a keyboard and "played back" to make a new recording. At points where typesetting instructions are required, the operator inserts these in the same manner as corrections were made by the word processing typist. The final result obtained from this machine is a tape completely coded for use on the typesetting machine to produce finished set type.

Word processing claims two major economic advantages over conventional copy preparation and typesetting processes:

- The retyping of drafts between editing stages is greatly speeded, reducing clerical costs for this work and the possibility of introducing new errors while retyping the copy.
- The rekeying of copy in the composing room is eliminated by use of the magnetic recording from the word processing system; only the insertion of typesetting command codes into the tape is required, a much briefer task that can be done either in the composing room or by the word processing typist in the office.

It is this last fact (in the hands of office equipment technologists) that has led to the unfortunate claim that one can now "get typography directly from the secretary's typewriter keyboard!"

In a mechanical sense, this statement is true — a secretary can quite easily type out the required codes. And, yes, a secretary can also make the actual typographical decisions as to which codes — and typefaces, measures, and the like — to use. But will these acts necessarily produce typography? Unfortunately, no. Without typographic training, knowledge, and understanding, these decisions will result only in mechanically adequate typesetting. But a piece of typographic art? No.

The difference between typesetting and typography is a matter of aesthetics — the difference between

Typ·ah

The gigo principle! Garbage in typography?

Paul Doebler sounds an alarm that should be heeded seriously for, if the new technologies in typography are not used effectively and imaginatively, there probably will be chaos in the "word processed" future of typography.

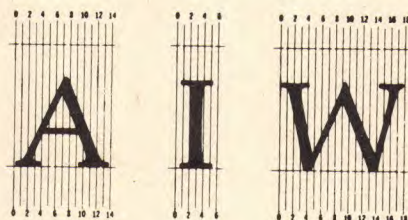
Quality standards and taste levels must be established **first** for the new computer "marvels" if they are ever to do the work of typography. Economics and efficiency factors are important considerations, but they cannot hold priority over quality if typography is to be the final goal. If this is to be otherwise, then let these "marvels" do the work of "typesetting" or "type-printouts" and let this work be called by these names. But without a concern for art and aesthetics, let it not be called "typography."

Unfortunately for most of us who work with typography today, the major problems are ones of language and knowledge. We lack control of these and are at a disadvantage. Metal typesetting machines are being replaced by phototypesetting machines. In letterspacing, the point system is being replaced by the unit system. Most people know what a point looks like, but how many know what a unit looks like?

This article, therefore, will attempt to draw a simple line from input to output — with some stop-offs in between — in an effort to fill in some of the gaps that exist in the basic knowledge and language that are required to understand today's new typographic technologies.

It is also intended to suggest to the reader some of the enormous opportunities and challenges that await the creative user of the new typographic technologies.

It is too brief to be called an article. In fact, it is only an introduction. But it is a start, nevertheless, in U&lc's educational efforts to ward off the **gigo** possibility. — **AARON BURNS**



1

NORMAL	LETTERSPACE
+1 UNIT	LETTERSPACE
+2 UNITS	LETTERSPACE
+3 UNITS	LETTERSPACE

2

NORMAL	Hillbilly	Schoolbook
-1 UNIT	Hillbilly	Schoolbook
-2 UNITS	Hillbilly	Schoolbook
-3 UNITS	Hillbilly	Schoolbook

3

NORMAL	Yo, Te, LY, YA
KERNED 1 UNIT	Yo, Te, LY, YA
KERNED 2 UNITS	Yo, Te, LY, YA

4

Typeface mixing *within a line*

5

Typesize mixing within a line

6

Typeface and size mixing *in a line*

7

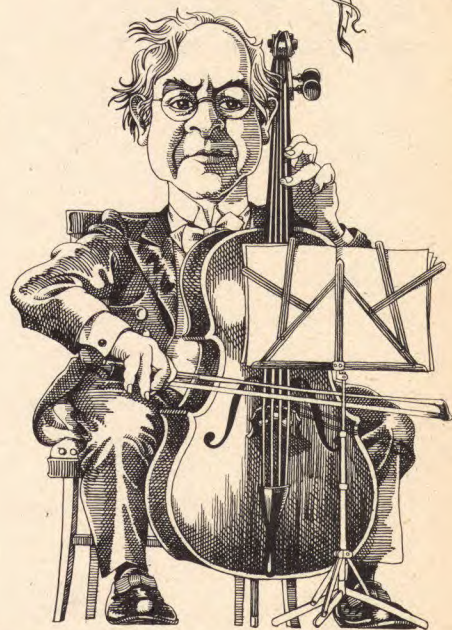
TOP ALIGNING

BOTTOM ALIGNING

8

Name	Color	Price
Packard	Red	5,000
Edsel	Yellow	2,000
Hupmobile	Blue	3,950
Kaiser	Green	1,000

9



Nine Capabilities for Typographic Excellence

The typesetting machine features portrayed in illustration 1 are primary functions used by contemporary phototypographers to create typographic quality. The quality of typography attainable from any given phototypesetting machine varies directly in proportion to how many of these basic capabilities the machine can provide. The more of these features provided, the greater the opportunity to achieve good typography.

1. Units to the Em. Although the designer works in picas and points, most phototypesetting machines work in units. The unit is a variable measurement, based on the division of the em (the square of the type size). In an 18-unit system, each unit is 1/18 em (or 1/18 of the type size being set). Both the line length and the type being set are measurable in units as well as in picas and points. By adding up the unit value of the characters it is possible for the machine to determine when a line is ready to be justified.

2. Letterspacing. The minimum and maximum spacing that can be added between letters by keyboard commands. Expressed in units. A unit is the smallest amount of letterspacing possible. The following will give you an idea of how much space this represents in points: if setting 9-point type on an 18-unit system, a unit would be 1/2 point; if setting 18-point type, a unit would be 1 point; if setting 36-point type, a unit would be 2 points.

3. Minus Letterspacing. Also referred to as automatic kerning or letter tightening. The minimum and maximum amount of

graphy



 36-POINT EM	 36-POINT EM DIVIDED INTO 18 UNITS	 72-POINT EM DIVIDED INTO 18 UNITS	 18 UNITS 10 UNITS 6 UNITS
PLUS 1 UNIT LETTERSPACING	The quick brown fox jumped over the lazy sleeping dog.		
NORMAL LETTERSPACING	The quick brown fox jumped over the lazy sleeping dog.		
MINUS 1 UNIT LETTERSPACING	The quick brown fox jumped over the lazy sleeping dog.		
MINUS 2 UNITS LETTERSPACING	The quick brown fox jumped over the lazy sleeping dog.		
MINUS 3 UNITS LETTERSPACING	The quick brown fox jumped over the lazy sleeping dog.		

space that can be removed from between letters, shown in units or fractions of an inch. This category refers to overall minus letterspacing as compared with selective kerning (see item 4), which involves only certain letter combinations. Minus letterspacing not only affects the number of characters that can be set to a given measure but also the "color" of the setting: the more characters set per line the blacker, or denser, the setting will appear.

Note: when setting type with minus letterspacing, have a type specimen set that shows enough copy to enable you to properly judge the effect. You may find that the letterspacing is improved between straight letters, such as i's and l's, but that the round letters, such as o's and c's, tend to overlap. Good words to include in any sample setting are "hill-billy" and "schoolbook," because they show the effect of minus letterspacing on both straight and round letters.

4. Kerning. The ability to selectively reduce the letterspacing between certain letters while the rest of the setting remains the same. Shown in illustration. Usually used between certain letter combinations, such as Ye, Yo, Te, LY, and YA, that are generally improved by the deletion of one or two units of space. The ability to kern is particularly desirable when setting display type.

5. Typeface Mixing Within a Line. The ability to mix a variety of typefaces in the same line. Note: this may or may not be an automatic change. On some machines the change is manual.

6. Type Size Mixing Within a Line. The ability to mix a variety of type sizes in the same line. On some machines this change is by keyboard command, on others it is manual.

7. Typeface and Type Size Mixing Within a Line. The ability to mix a variety of typefaces and type sizes within the same line. Again, on some machines this change is automatic while on others it is manual.

8. Character Alignment. This is very important if you intend to mix typefaces, type sizes, or both. If the type is base-aligning, all the characters will align along the base of the characters. If it is top-aligning or center-aligning, the type may have to be cut and pasted in mechanically to make it base-aligning.

9. Tabular Facility. The ability to set columns of text or figures at predetermined locations on a given pica measure. Although not indicated, the number of tab positions available to the keyboard operator can also be important: some machines have only one while others have as many as 300. Also important is what the system is capable of doing at each tab position; that is, can it set type flush left only, or can it also set type flush right and centered?

Units and the New Letterspacing

Units are replacing points as the basic increment of letterspacing in photographic typesetting. But all units in phototypesetting machines are not the same. As illustration 2 shows, the first level of typographic quality in photographic typesetting rests on the sophistication of its unit system of character design and spacing.

The unit system is a counting method used by most phototypesetting systems to determine when a line of type is ready to be justified. This counting method is based on measurements called units.

What Is a Unit? A unit is a subdivision of the em (the square of the type size). The number of units to the em varies from one manufacturer to another, although the most common number is 18. (We shall use an 18-unit system for our discussion.) Also, the size of the unit, like the size of the em, varies from one type size to another. For example, a unit of 72-point type will be larger than a unit of 36-point type. A simple method to determine the size of a unit is to think of it as 1/18 of the type size.

Measuring Type in Units. The set width of the individual characters and spaces must be measurable in units. Therefore, each character or unit is designed with a fixed width or unit value. This unit value also includes a small amount of space on either side of the characters to prevent them from touching when set.

To get an idea of how this system works, let us set the word Mat on an 18-unit system. The lower case "a" is 18 units wide, the lower case "t" 6 units wide. So the entire word is 34 units wide, regardless of the type size. By thus totaling the unit values of the characters and the spaces between the words, a counting mechanism (which can be part of the keyboard, computer, or phototypesetter) is able to measure a line of type in units and determine when it is ready to be justified.

Advantages of the Unit System. One advantage of using the unit system is that the "color" of the setting can be controlled by adjusting the units of space between the letters. This means that the type can be set with regular, loose, or tight letterspacing. Letterspacing can also be adjusted on a selective basis, reducing space between certain letters while the rest of the setting remains the same. This is called kerning and is usu-

ally used in letter combinations that are improved by the deletion of one or two units of space, such as Te, Ta, Ve, AW, YA, etc.

Although the most common, the 18-unit system is not an industry standard. The number of units to the em varies with the manufacturer and may be 4, 9, 12, 18, 36, 48, or 64. The more units to the em, the closer to the more flexibility there is in word spacing and letterspacing. However, although a greater number of units to the em results in a greater possibility of typographic refinement, for the average job there is a point beyond which further refinement is neither necessary nor noticeable.

All illustrations and accompanying text used in this article (except where otherwise credited) are taken from James Craig's excellent book, "Production for the Graphic Designer," and are gratefully reproduced with the permission of the author and through the courtesy of the publisher, Watson-Guptill Publications.

Typ.

Simplified Keyboarding and the Ability to Re-format

Time was when there were only two stages in machine typesetting – keyboarding the copy and setting the type. The first completely controlled the second, and all typographic decisions had to be made prior to keyboarding. Not so any more. Now, keyboarding is only a preliminary step, performed before the real typographic work begins. Shown here in illustration 3 is how the freeing of typographic formatting from initial keyboarding can enrich typographic experimentation.

One of the advantages of the unjustified, or idiot tape, is that copy can be keyboarded in advance of type specifications. If the type specifications are already included, they can be changed before the type is set. Furthermore, the same tape can be used to set a given job in a variety of typefaces and measures.

10/12 PALATINO

One of the advantages of the unjustified, or idiot tape, is that copy can be keyboarded in advance of type specifications. If the type specifications are already included, they can be changed before the type is set. Furthermore, the same tape can be used to set a given job in a variety of typefaces and measures.

9/11 TIMES ROMAN

One of the advantages of the unjustified, or idiot tape is that copy can be keyboarded in advance of type specifications. If the type specifications are already included, they can be changed before the type is set. Furthermore, the same tape can be used to set a given job in a variety of typefaces and measures.

8/10 HELVETICA

Same tape used to set three jobs.

3.

The non-counting keyboard, which is finding wide use in computer-based typesetting systems, is less expensive and simpler than the counting keyboard, requiring only an operator with the ability to type accurately at high speeds rather than with typographic skills.

All end-of-line decisions are made by the computer rather than by the keyboard operator. All that the operator is concerned with is the copy and formatting instructions such as line length, leading, type style (italic, bold, etc.), and paragraph indents. As the copy is typed, the keyboard operator produces

an unjustified tape, commonly referred to as an "idiot tape"

Among the advantages of the non-counting keyboard is that some of the formatting instructions such as line length and leading can be overridden at the photo-unit. This permits the designer to have copy keyboarded in advance of type specifications; that is, available copy can be keyboarded as it is received, and when the job is complete the designer can specify the typeface, line length, and leading. Also, if the operator wishes, the same tape can be used to set the same job in any number of different typefaces or measures.

Perhaps the major advantage of the non-counting keyboard is speed. It is estimated that one-third of a counting keyboard operator's time is spent making end-of-line decisions. The non-counting keyboard operator, on the other hand, is free to type continuous copy at maximum speed, leaving it up to the computer to determine the hyphenation and justification.

Because of the simplicity of input, there are more non-counting keyboards than counting keyboards in use today, and there is every indication that this will remain the direction in phototypesetting.

Hyphenating the Justified (and Unjustified) Line

Hyphenated words at the ends of lines exist because of word spacing and letterspacing requirements – the avoidance of unseemly spacing which would be required if words could not be broken at line endings to get an optimum number of characters into the line. With previous typesetting technology, word breaks were the sole responsibility of the keyboard operator; with the new systems, the machine often takes over this function, hyphenating words according to computer program logic. This affords the typographer both great opportunity and great hazards in achieving optimum spacing.

Shown here are some principles and examples of computer-directed hyphenations. Most people think of hyphenation as being primarily used in setting justified text, but as some of these illustrations show, hyphenation has a role to play in the tasteful setting of unjustified copy as well. Far from being just a mechanical necessity, automatic hyphenation capability in a modern phototypesetting machine can play an important part in achieving typographic quality.



ah.

Unjustified—(without hyphenations)

1 NORMAL WORD SPACING – NORMAL LETTERSPACING

Fine typography is the result of nothing more than attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

1A NORMAL WORD SPACING – MINUS ½ UNIT LETTERSPACING

Fine typography is the result of nothing more than attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

2 TIGHT WORD SPACING – NORMAL LETTERSPACING

Fine typography is the result of nothing more than attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

2A TIGHT WORD SPACING – MINUS ½ UNIT LETTERSPACING

Fine typography is the result of nothing more than attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

Unjustified—(with hyphenations)

3 NORMAL WORD SPACING – NORMAL LETTERSPACING

Fine typography is the result of nothing more than attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typogra-

3A NORMAL WORD SPACING – MINUS ½ UNIT LETTERSPACING

Fine typography is the result of nothing more than attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require

4 TIGHT WORD SPACING – NORMAL LETTERSPACING

Fine typography is the result of nothing more than attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typogra-

4A TIGHT WORD SPACING – MINUS ½ UNIT LETTERSPACING

Fine typography is the result of nothing more than attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require using



grr.

Computer unit

The computer is basically an adding machine with an expanded memory. Its job is to process the unjustified tapes and, among other things, to make end-of-line decisions. How well it does this is determined by the computer's programming (referred to as "software," to differentiate it from the equipment itself, which is referred to as "hardware"). The more thoroughly the computer is programmed, the better the chances of correct hyphenation, even word spacing, and generally good typography.

In some phototypesetting systems, the computer unit is an integral part of the

photo-unit. In this case, the unjustified tape is fed directly into the photo-unit and a mini-computer resolves the line breaks as the type is being set.

When the computer unit is separate from the photo-unit, the unjustified tape must first be converted into a justified tape. In this case, the computer reads the unjustified tape and produces a new, justified tape capable of driving the photo-unit.

There are four systems by which computers can be programmed to resolve line breaks: hyphenless, discretionary, logic, and exception dictionary. However, not all computers are designed to use all four systems; many use only two or three.

phy

When setting type hyphenless, the lines are justified by increasing or decreasing the wordspace. On some machines, letterspacing can be adjusted to help justify the line. This can be distracting and the designer should have a sample set before deciding whether he wants to use letterspacing as well as wordspacing. The disadvantage of hyphenless setting is that wordspacing can be disastrous, especially if setting type to a short measure.

If composition must be set hyphenless, it is a good idea to consider having it set flush left, ragged right. This way the wordspacing will be even and any excess space will be at the end of the lines where it is not noticeable.

Hyphenless. In this system, no words are hyphenated. The lines are justified by increasing or decreasing the word spacing, and on some machines, the letterspacing. This can create some very poor word spacing and letterspacing, which may require the resetting of lines to create more pleasing results.

The com-puter is basic-ally an adding machine with an ex-pand-ed memory. Its job is to process the unjust-ified tapes and, among other things, to make end--of--line decis-ions. How well it does this is deter-mined by the com-puter's pro-gramm-ing (re-ferred to as "soft-ware," to differ-entiate it from the equip-ment itself, which is re-ferred to as "hard-ware"). The more thor-oughly the com-puter is pro-grammed, the better the chances of correct hyphen-ation, even word-spacing, and gener-ally good typog-raphy.

Discretionary. Here, the computer needs a little help from the keyboard operator. As the operator types the copy, every word of three syllables and over is hyphenated. The computer, when justifying a line, uses its "discretion" to choose only the hyphenation it needs, disregarding that not needed.

Logic. The computer is programmed with a specific set of rules of hyphenation (hyphenate between double consonants, before "ing," etc.). All words covered by these rules will be hyphenated accordingly. If the rules cannot be applied, the word will not be hyphenated; instead, the line will be justified by adding word space and/or letterspace. As with the hyphenless system, this can result in cases of poor word spacing, again making it necessary to reset lines.

Also, there are words that can be hyphenated according to logic, but should not be; for example, ring should not be hyphenated r-ing. There are many words like this that are exceptions to the rules of hyphenation. For this reason some computers have an "exception dictionary."

Exception Dictionary. To avoid poor hyphenation, some of the more sophisticated computers are equipped with an exception dictionary. This dictionary covers words and proper nouns that are exceptions to the computer's rules of logic. The computer first searches the exception dictionary. If the word is listed (for example, ink-ling), the computer hyphenates accordingly. If the word is not listed, the computer tries to hyphenate it according to the rules of its logic system. If no rule is applicable, the word will not be hyphenated and word space will be used to justify the line. Not all exception dictionaries are the same; some contain only a small number of words while others, with expanded memory capacity, are extensive. Some computers, with sufficient memory capacity, carry a complete dictionary plus most common proper names in memory.

Note: the computer may also have difficulty determining exactly what the author meant, and this could affect the hyphenation. For example: de-sert and des-ert or mi-nute and min-ute.

TYPICAL RULES OF LOGIC

- Insert a hyphen before the suffixes *ing, ed, ly, ty, day*.
- Insert a hyphen after the prefixes *non, pop, air, mul, gas, gar, cor, con, com, dis, ger, out, pan, psy, syn, sur, sul, suf, sub, mis, ul, un, im, il, ig, eu, es, os, and up*.
- Insert a hyphen in a sequence of numbers broken up by commas after a comma.
- Do not hyphenate if less than five letters in a word, or if less than two characters before or after a hyphen. For example: *ring* not *r-ing*.
- Do not insert a hyphen before the suffix *ing* if preceded by one of the letters *d, t, or h*.
- Do not insert a hyphen before the suffix *ed* if preceded by one of the letters *v, r, t, p*, or where *v* is a vowel.
- Do not insert a hyphen before the suffix *ly* if the word ends in *bly*.
- Do not insert a hyphen before the suffix *ty* if the word ends in *hty*.

CROSS-ING

not

CROS-SING

INK-LING

not

INKLING

THER-APIST

not

THE-RAPIST

"THE SHOW ABOUT PEOPLE WHO DO GOOD PROMOTION GRAPHICS FOR OTHER PEOPLE AND EVEN FIND TIME TO DO GOOD PROMOTION FOR THEMSELVES" DISPROVES THE OLD PROVERB: HIM THAT MAKES SHOES GOES BAREFOOT HIMSELF.



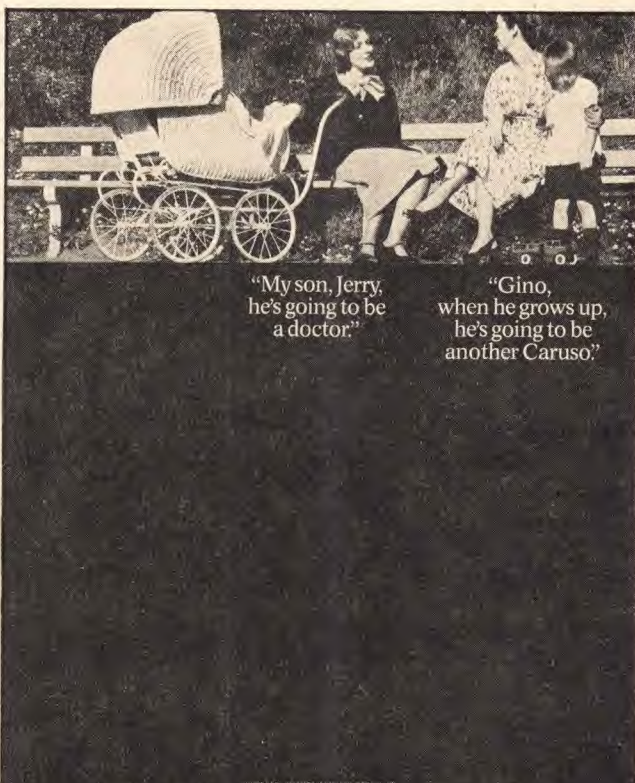
The designs on these pages represent a small portion of a self-promotion show sponsored by Mead Paper Company. The purpose of this exhibition was aptly summed up by Stephanie David, the Director of the Mead Library of Ideas:

"Designers seldom get to see how other designers promote themselves. And that's a shame. Because it's stimulating to see what the competition is doing."

"People who need designers don't always get to see a variety of designers promote themselves. And that's a shame. Because it's limiting not to



Call for Entries.



"My son, Jerry, he's going to be a doctor."

"Gino, when he grows up, he's going to be another Caruso."

1. Art Directors Club of Los Angeles 30th Annual Western Advertising Art Exposition.

2. JERRY BERMAN BERMAN, ICARDI INC. SAN FRANCISCO, CALIFORNIA

What is an idea worth?

...the idea is worth...
...the idea is worth...
...the idea is worth...

3.

ONE BICENTENNIAL TH⁵⁴/₇₄

4.

1. THE ART DIRECTORS CLUB OF LOS ANGELES
2. JERRY BERMAN BERMAN, ICARDI INC. SAN FRANCISCO, CALIFORNIA
3. DICK CALDERHEAD CALDERHEAD JACKSON, INC. NEW YORK
4. HERB LUBALIN LUBALIN, SMITH, CARNASE NEW YORK
5. JAY CHIAT CHIAT/DAY LOS ANGELES, CALIFORNIA
6. JERRY HERRING HOUSTON, TEXAS

Honda

6.

"If your ads don't work, we'll give you your money back."

When we were first starting out in business, we made a guarantee to a prospective client.

What makes our ads guaranteed?

If you live in or around Seattle, you may have seen some of the TV commercials we did for Pacific Northwest Bell.

Less than four weeks after the commercial went on the air, we hired a local research firm to check the results. Completely unimpressed.

We agreed to be paid solely on the basis of that increase. We won the bet.

In fact, we increased the attendance to the point our client asked us to go back to a standard fee. We were making too much money.

Back in 1970 Honda decided to market a small economy car in the United States. We had the excitement of introducing a new car.

Honda was with us for five years and while they were here, they went from no place on the chart to number eight in imported cars. They went from almost no sales to almost \$8,000,000.

If you'd like to go from almost nothing to \$8,000,000, Chiat/Day might be the agency for you.

They're asking for "umiga."

MGA makes a super TV set. But their level of consumer awareness would have been zero.

Our guarantee is simple. After we've worked for you 90 days, you review our performance. If you don't think we've delivered what we've agreed on, we'll give all fees back to you.

We won't return any money that was paid to media, but we will return every penny Chiat/Day made during our three months together.

Is there a catch to all this?

Yes, it's you. Chiat/Day is a special kind of agency that can produce results only when it's with a special kind of client.

We don't work well if you're passive. Or have no goals. If you've stuck with only half the budget your competition has, there is a solution. We make your ads twice as good. So they work twice as hard.

And a really is that simple. After all this, you may think you expect us to grab the phone and call you. That would be nice. But if you don't, sooner or later you'll be evaluating the results of our present advertising. That's when we'd like to talk with you.

Chiat/Day, Inc.
1200 W. Olympic Blvd.
L.A., CALIF. 90015
800 First Ave.
Flower Building
Seattle, Wash. 98104

(213) 991-7001
(206) 682-4404

Chiat/Day, Inc.

5.

know what the competition is doing."

Since U&Ic has dedicated itself to unlimited visual stimulation, we thought we would let you see what the competition is doing with the hope that it will inspire new vistas of creativity in each and every reader and thus provide our profession with an ever-expanding multitude of well-heeled designers.



7.



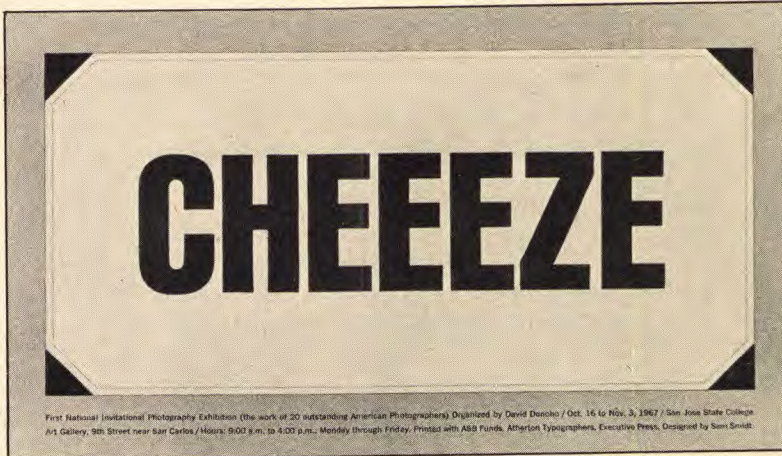
8.



9.



10.



11.



12.

- 7. MO LEBOWITZ
NEW YORK
- 8. LAWRENCE MILLER
MARKETING DESIGN ALLIANCE
NEW YORK
- 9. DON TROUSDELL
MABEY-TROUSDELL, INC.
ROSWELL, GEORGIA
- 10. SEYMOUR CHWAST
PUSH PIN STUDIOS
NEW YORK
- 11. SAM SMIDT
SAM SMIDT ASSOCIATES
PALO ALTO, CALIFORNIA
- 12. DON WELLER
THE WELLER INSTITUTE FOR
THE CURE OF DESIGN
LOS ANGELES, CALIFORNIA

THE BIG APPLE CORE:

A CROSS SECTION OF MANHATTAN

"The Bronx is up and the Battery's down..." Like the song, many wonderful words have been written about this charismatic kaleidoscopic city of New York, but illustrator Diana Bryan has gone them one better—capturing the whole look and life of it with a few deft strokes of her remarkable razor blade. Her cutouts are seen regularly in *The New York Times* where she matches her illustrative wit with such as Russell Baker. Herein, courtesy of U&Ic, you can "take Manhattan to hang your hat in" at a glance as these tongue-in-cheek takes of the city give our readers a random sampling of Miss Bryan's extraordinary skill and technique.

Seldom has there been a more amusing misconception than the early one about New York that the north side of City Hall was built of cheaper material than the front because no one was ever expected to live north of it and therefore it would never be seen.

But north the city went, onward and upward, as the illustrations here so deftly and amusingly depict.

Take Greenwich Village, for starters, as visualized for us at the extreme right. This quaint section of New York—a magnet for Bohemian writers and artists—was named Sappakanican by the Manhattan Indians, Green Village by the Dutch, and finally Greenwich by the English. It is an area of winding streets and narrow lanes, where Aaron Burr and John Adams once lived and where windmills once stood on Park Row and MacDougal Alley. In the alley, two old gas lamps at Nos. 8 and 15 are the last remaining vestiges, and it was here at No.15 that famed actor Louis Calhern climbed the post stark naked

to proclaim to the world that it was none other than James Earl Frazier who had designed the Buffalo nickel.

Diana Bryan has sifted out one of the typical buildings that sprawl across the Village in the amalgam seen here. On the ground floor, for example: one of the many art theatres for which the Village is renowned and where motion pictures of significant sociological bent provide a main attraction. Whereas movies may, of course, be viewed up-town as well, it is in the Village that one can more readily pay his fee and come vicariously to grips with life in the raw, as it were. In point of fact, two of the best-known names of 1974 were Henry Kissinger and Linda Lovelace, a uniquely-talented performer in the tradition devoted to in-depth studies of the newest in film as an art form.

The Village caters equally to all the arts. Upstairs, on the second and third floors, a photographer takes a posed photo before a tropical backdrop while an artist plys his trade with an anatom-

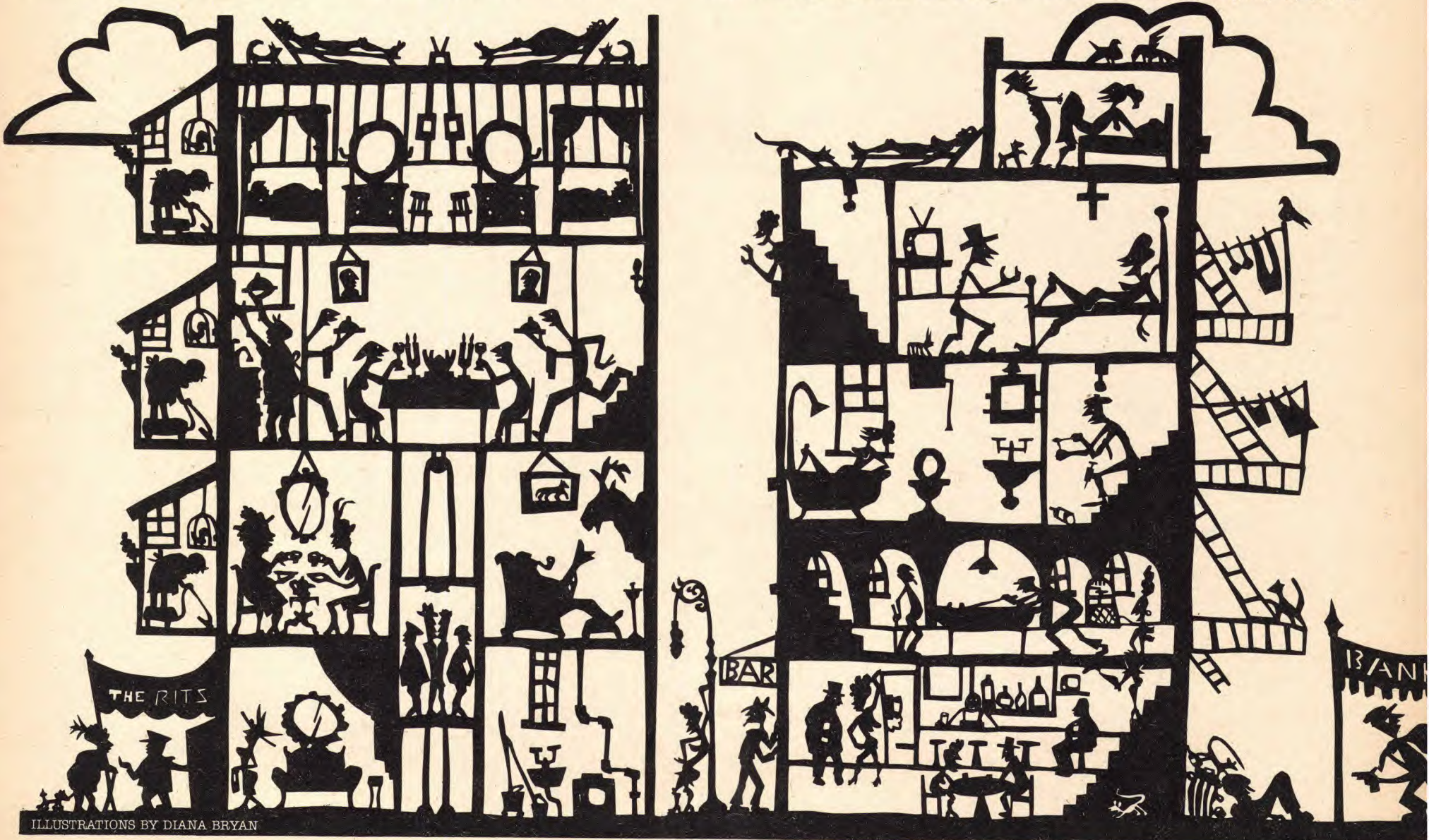
ical study to the rock beat of neighboring guitars. Greenwich Village buildings still retain much of their natural charm, along with their gambrel-roofed attics and ancient gables. Famous Americans like George Washington slept here. As did Thomas Jefferson, Aaron Burr, Thomas Paine; Edgar Allan Poe, Scott Fitzgerald, Edna St. Vincent Millay; Alexander Hamilton, Eleanor Roosevelt, and Cleon Zissmer. Then, as now, tenants often climbed for fresh air to the water tower on the roofs. It is to towers such as the one depicted here that we are indebted for most of our UFO sightings and, in fact, it was from this very one shown here that the aforementioned Cleon Zissmer became the first American actually to be kidnapped and taken aboard a UFO.

Next, we arrive at the illustration in the lower left-hand corner of the right-hand page—a man-made mountain that is the "typical" New York office building. Year in and year out, visitors to the great city have tried to pin down the "typical" New Yorker, but truth is there is no such animal. The New York "melting pot" harbors the same life to be found in Muncie, Indiana or Quincy, Illinois. Visitors are confronted with so much rush and gaiety in New York, especially where the lights are brightest, that they fall into the error of ascribing any metropolitan utilization of voltage to the endless pursuit of pleasure. Nothing could be further from the

truth. Actually, when the day's work is done, the dull rhythm of New York life is in no way much different from its counterpart throughout the country. The same odor of cooking pervades the kitchens, the same evening paper is read, the same TV sets are turned on, ending in a general dozing on sofas and armchairs while the programs blast away to unseeing eyes, unlistening ears.

But the office is the real home-away-from-home for the majority of New Yorkers. A good half of everyone's life is spent within office walls, and a good half of the city's ground floor office space is occupied by banks, where workers gaily make their deposits or, in this instance, withdrawals in what has become an ever-increasing function of banking in the big city; the giant financial institutions, in their earnest endeavor to make it easier and easier for their customers to get instant cash, have succeeded beyond even their great expectations.

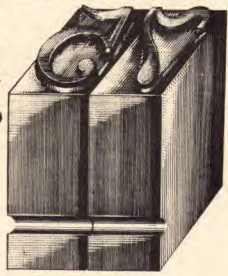
Oblivious to the routine goings-on below are the office personnel busily engaged in the great commerce that is synonymous with New York. This office worker is a composite of the small-town qualities of every state in the Union. He has a vague feeling that he is in the avant garde of world events and thought but is up to date only on sporting news and the weather. He subscribes to *Time* and *Newsweek*, which his wife and children read, and *Playboy* which he



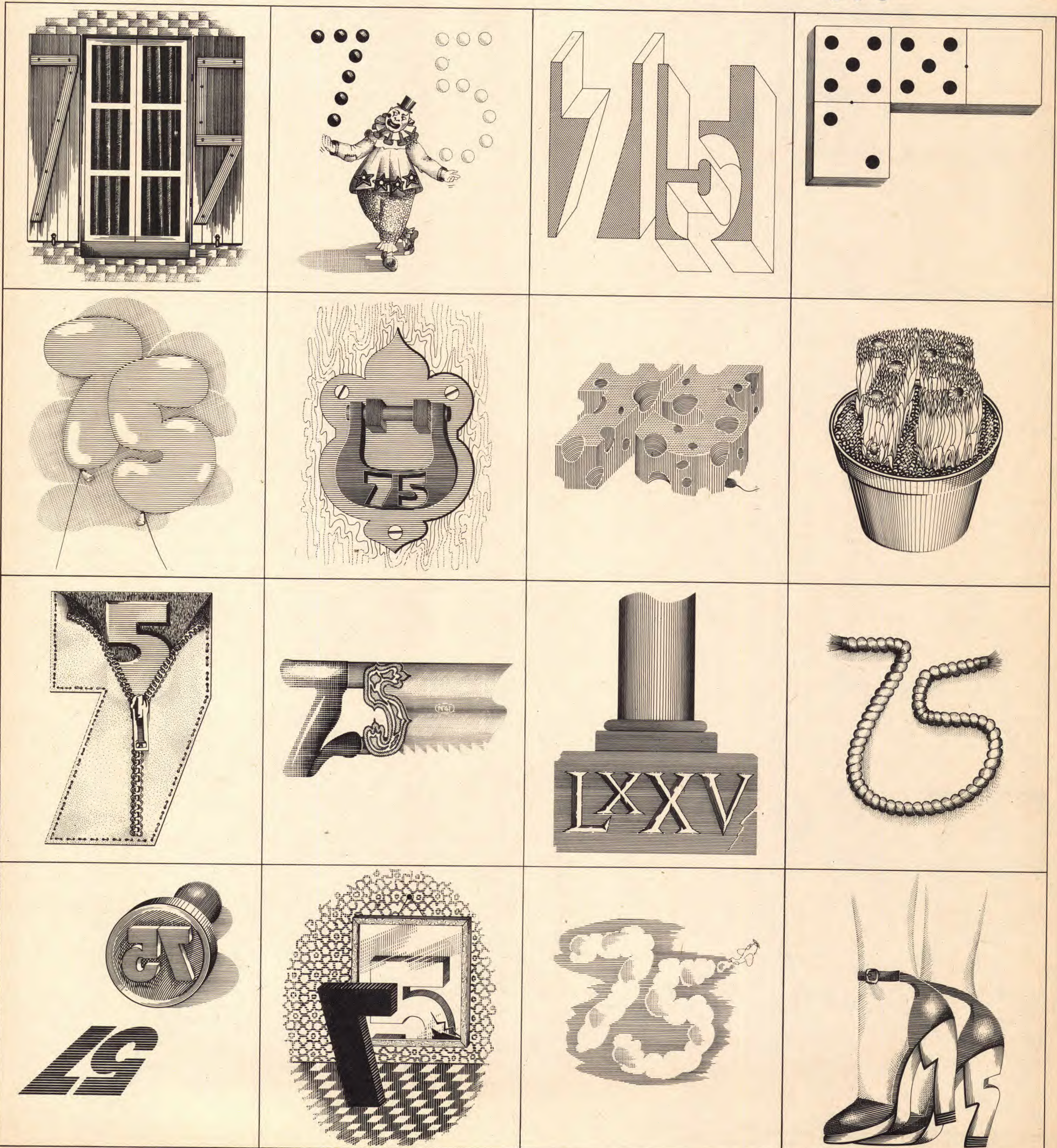
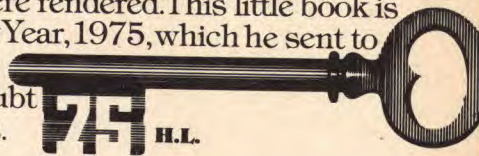
ILLUSTRATIONS BY DIANA BRYAN

[19] 75s

By Jean Larcher



One day last spring a young French designer, typographer, calligrapher walked into my office with a big portfolio and a little book. The portfolio contained a magnificent array of typefaces, graphic designs, and line illustrations, all notable for their outstanding creative and technical excellence. I was most impressed, however, with a miniature volume devoted to the exploration of the number 75. I am a number freak and was completely knocked out by the inventiveness of the typographic concepts and the technique with which they were rendered. This little book is Jean Larcher's celebration of the New Year, 1975, which he sent to friends for their visual enjoyment. We reproduce them here, which will no doubt add immeasurably to his list of friends.



Ms. Gun Larson Brunsbo

There's nothing lethal, or even explosive, about this Gun. She is a sweetish Swedish young woman with an abundance of modesty that completely belies her overabundance of talent. Gun sent samples of her work to us with a letter in which she said, "Since the moment I saw the Ms. page with the work of Annegret Beier, I wanted to send some of my work to your magazine. Of course I am fully aware that I cannot compete with her." We would suggest that Gun let our readers be the judge of that. Reproduced on this page are the months of the year, designed and rendered with utmost Spencerian finesse, enough so as to boggle the mind of Tom Carnase who is the recognized mavin in this area. This simple selection, which does not include examples of her superb calligraphy and her contemporary typographics, was made to specifically create a delightful editorial balance between Jean Larcher's efforts for the year 1975 and her own for a 1976 calendar. **H.L.**

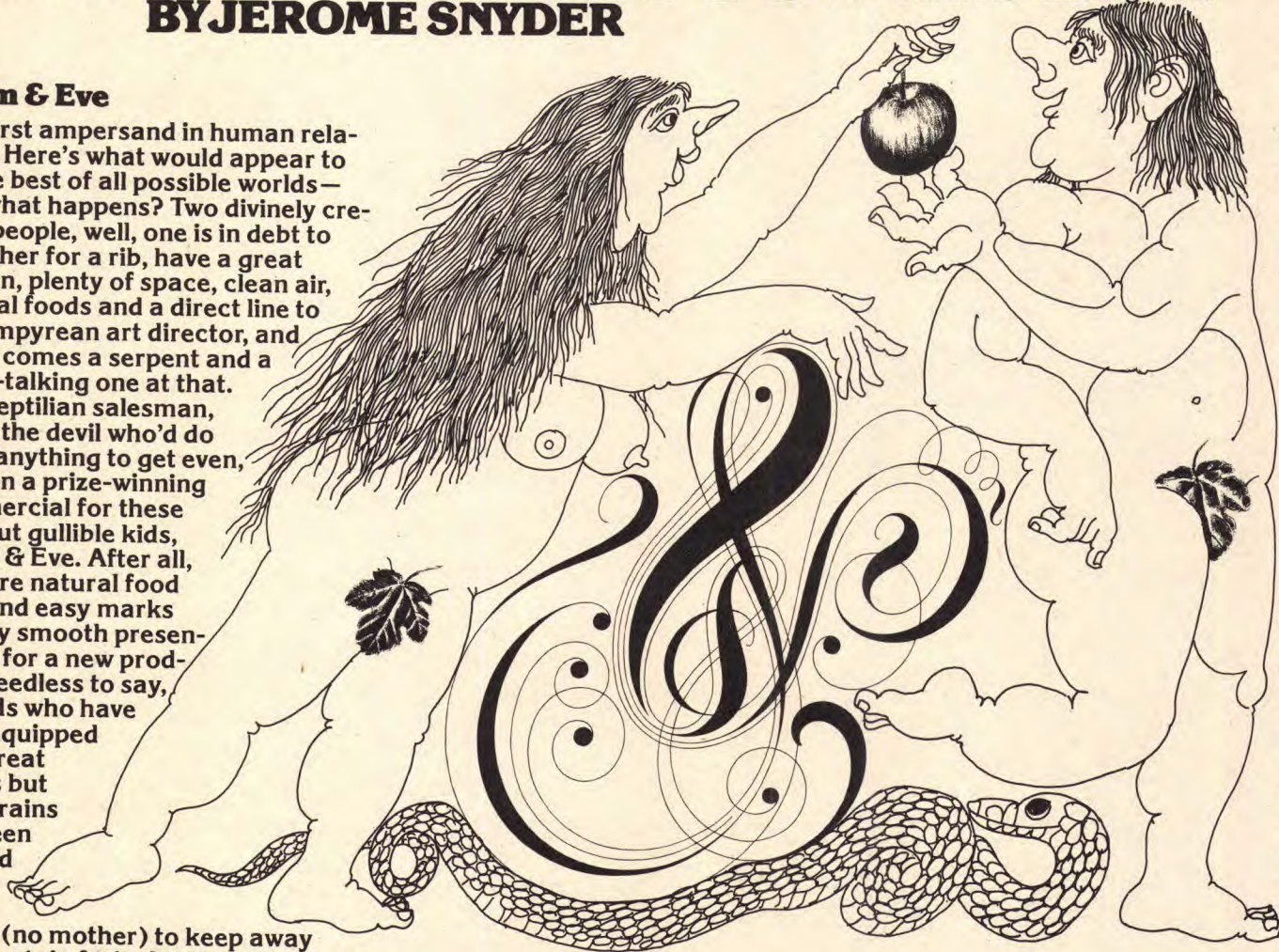
January
February
March
April
May
June
July
August
September
October
November
December

...and...

BY JEROME SNYDER

Adam & Eve

The first ampersand in human relations. Here's what would appear to be the best of all possible worlds—and what happens? Two divinely created people, well, one is in debt to the other for a rib, have a great garden, plenty of space, clean air, natural foods and a direct line to the Empyrean art director, and along comes a serpent and a quick-talking one at that. This reptilian salesman, really the devil who'd do most anything to get even, puts on a prize-winning commercial for these nice but gullible kids, Adam & Eve. After all, they are natural food nuts and easy marks for any smooth presentation for a new product. Needless to say, the kids who have been equipped with great bodies but little brains had been advised by their father (no mother) to keep away from certain fruit. At this point there is some question about which fruit was meant. The apple seems to have won the consensus, but unless we're way off, the Middle East is no big apple in the world of pomology. It turns out, however, kids in the beginning weren't much different than they are now. Despite the old man's advice, Adam & Eve would rather follow the serpentine swami. So off they go, chomping into the forbidden fruit. A juvenile misstep doesn't seem to have been so bad and one would have thought that the old man might have been a little more forgiving. Obviously or at least then, you didn't go around disobeying Father Nature. Because two topless healthy kids with a penchant for natural foods did what comes naturally, we are now carrying around the endless burden of sin (Sin Tax?), even if we were not the responsible parties in the first place. The moral we suppose is: keep away from the other guy's apple trees.



Stanley & Livingstone

Only English cool would have a chap say after a near-year long trek through the swamp and marshes of interior Africa, "Mr. Livingstone, I presume." But then, Edward George Geoffrey Smith Stanley, whose real name was John Rowlands was no ordinary bloke. In his sixty-three years he packed in enough wars, explorations, politics and knighthood to satisfy a legion of men. English-born and in 1859 at the age of 18

working in New Orleans, a smart lad he took on the name of his boss, Stanley. Tack on the Civil War in which he was captured fighting with the Confederate Army at Shiloh. There are several other military expeditions but the reason for the big African connection came some years later when Stanley, as a correspondent for the New York Herald Tribune, was sent off to find the other end of the ampersand, David Livingstone, a peripatetic missionary/explorer. Africa was the Livingstone bailiwick and most of his peregrinations were detailed in his books, "Missionary Travels in South Africa" and another 1865 winner "The Zambesi and Its Tributaries." By the time Stanley got to Livingstone's mission at Ujiji it was in November in 1871 and the venerable missionary was pretty sick. He wasn't sick enough to prevent Stanley from uttering the most magnificent presumption of all time. Incidentally, Stanley presumed right, and the two liked each other enough to set off together on an exploration to the north end of Lake Tanganyika, which is no Lake Hopalong. When Livingstone expired in 1873 in Chitambo, his native followers preserved his body, carried it off to the coast and had it shipped off to England. Mind you, this was all before Ban-Roll-On. The good doctor was buried in Westminster Abbey which, if you must go, is a good place to go to. Stanley went back to the good old U.S.A. Before long he was back in Africa completing the doctor's explorations and carrying out some of his own, including a derring-do journey down the Congo and leading an expedition to free an embattled Pasha. There was another return to the United States but the restless fellow who had been a citizen since 1865 went back to his native land. There he entered Parliament and got himself knighted (1899). He died about five years later. Not a bad life's work, but no Westminster Abbey for him—I presume.



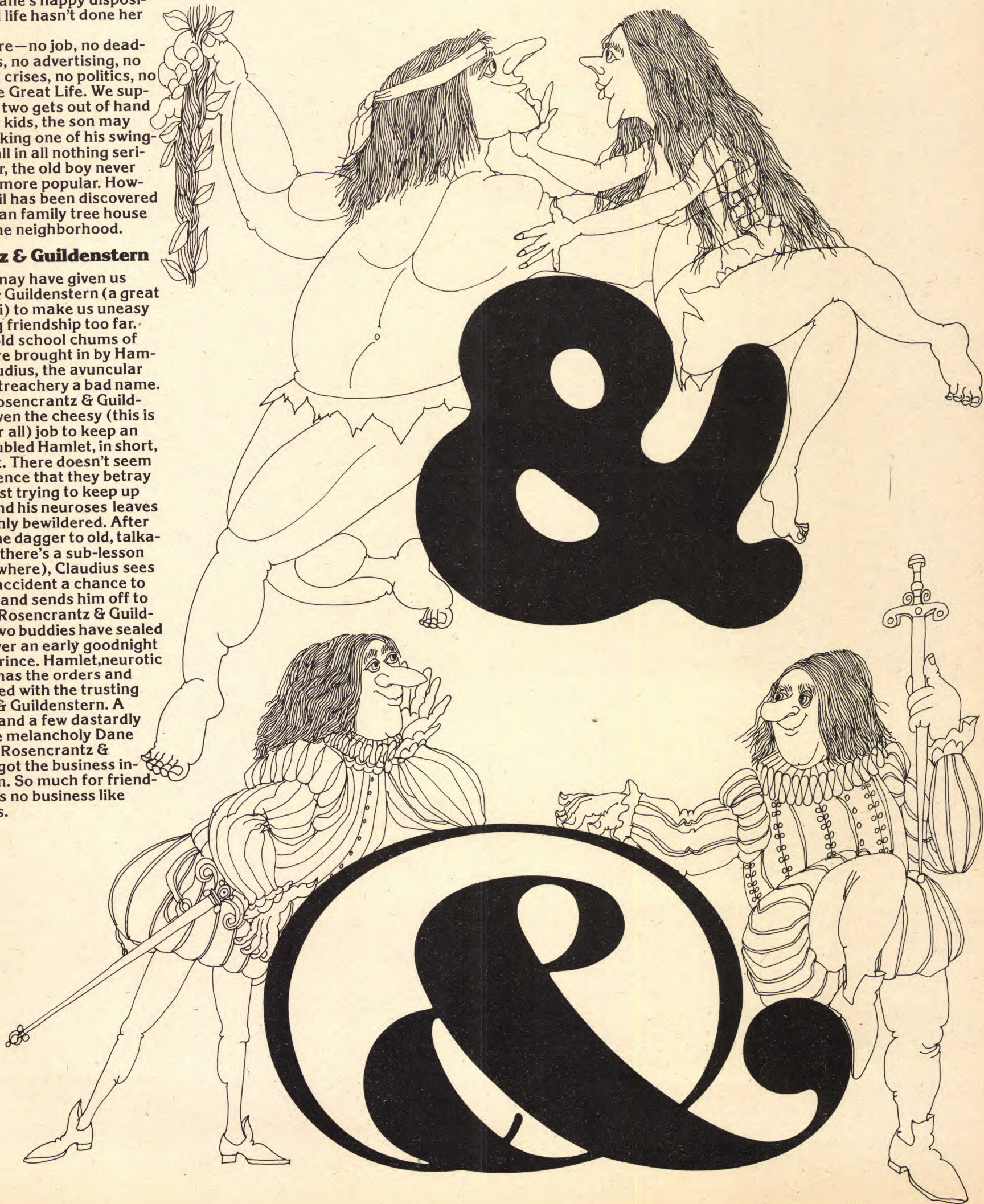
Tarzan & Jane

Tarzan is a first-class demonstration that apes can raise children better than most humans. Who wouldn't want a nice swinger like Tarzan as a son? Nice guys apparently don't finish last either, as witness the beautiful Jane. Just think, if she hadn't been ampersanded with Tarzan, the super-looking scion of the English upper-class would have been married to some ape. What's even worse, he never would have known what he was missing and neither would have Great Britain. The jungle conjugality, bless our writers, has worked out just fine. Tarzan, first found in 1914 which makes him somewhere around seventy, still swings a mean vine and judging from Jane's happy disposition the animal life hasn't done her any harm.

There they are—no job, no deadlines, no clients, no advertising, no taxes, no fiscal crises, no politics, no wars, living The Great Life. We suppose an ape or two gets out of hand and if we know kids, the son may have tried smoking one of his swinging vines. But all in all nothing serious. No wonder, the old boy never gets older, just more popular. However, we hear oil has been discovered under the Tarzan family tree house—there goes the neighborhood.

Rosencrantz & Guildenstern

Shakespeare may have given us Rosencrantz & Guildenstern (a great name for a deli) to make us uneasy about carrying friendship too far. Here are two old school chums of Hamlet who are brought in by Hamlet's uncle Claudius, the avuncular sort that gives treachery a bad name. At any rate, Rosencrantz & Guildenstern are given the cheesy (this is Denmark after all) job to keep an eye on our troubled Hamlet, in short, spy and report. There doesn't seem to be any evidence that they betray their friend, just trying to keep up with Hamlet and his neuroses leaves them thoroughly bewildered. After Hamlet puts the dagger to old, talkative Polonius (there's a sub-lesson in there somewhere), Claudius sees in this family accident a chance to dump Hamlet and sends him off to England with Rosencrantz & Guildenstern. The two buddies have sealed orders to deliver an early goodnight to the sweet prince. Hamlet, neurotic but not nutty, has the orders and names switched with the trusting Rosencrantz & Guildenstern. A pirate attack and a few dastardly plots later, the melancholy Dane finds out that Rosencrantz & Guildenstern got the business intended for him. So much for friendship, or there's no business like show business.



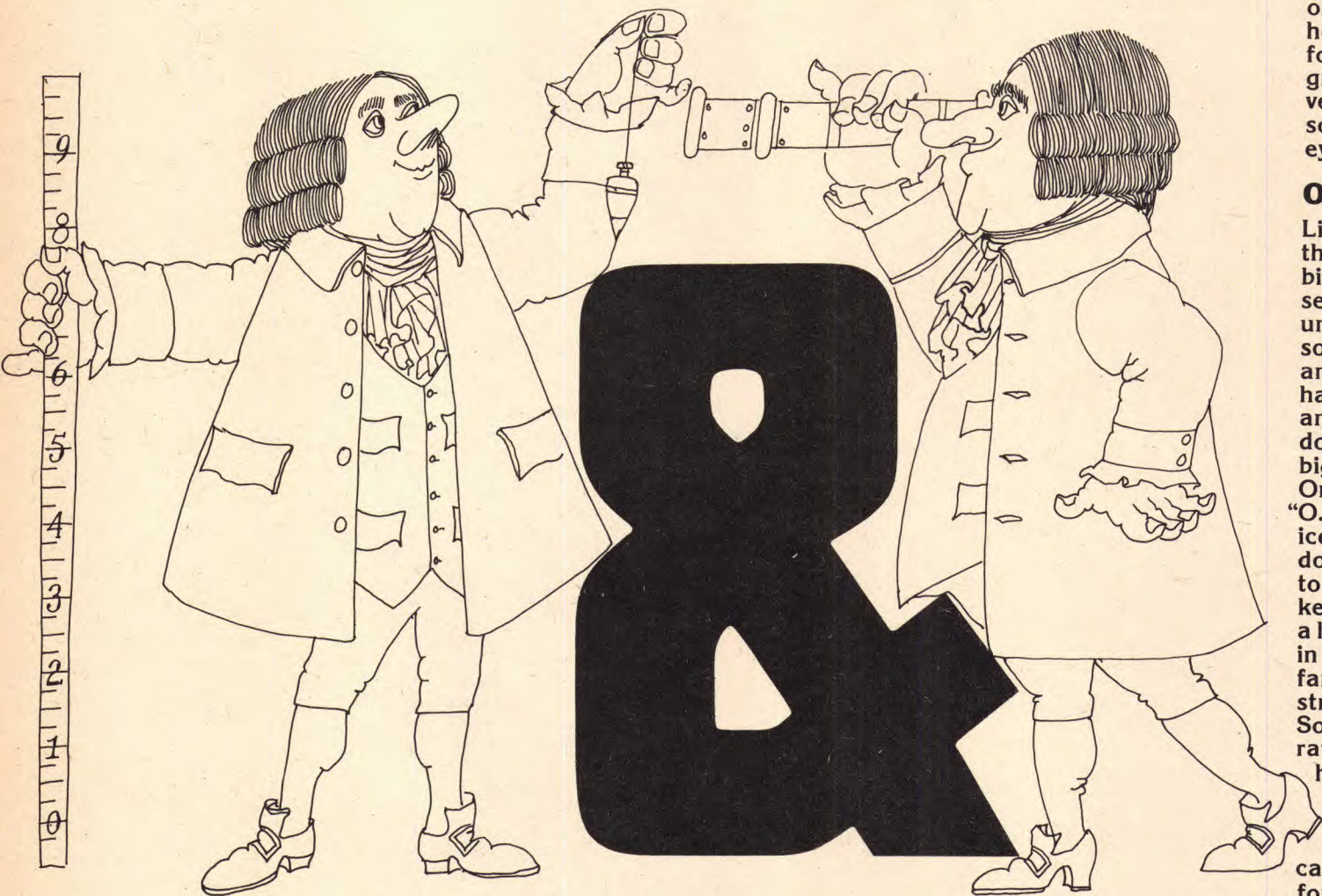
Mason & Dixon

Charles Mason & Jeremiah Dixon were neither southerners nor northerners. In fact they weren't even Americans. What is more, when they laid out the famous Mason & Dixon's Line there wasn't even a United States of America. Mason & Dixon were English astronomers brought in to survey a boundary dispute

between Pennsylvania and Maryland, a surveying job that took place sometime from 1763 to 1767, a full hundred years before the blue-grey affair came off. Their line later became the dividing boundary between slave and free states. The two astronomers with bigger fish to fry, after all the universe has it over Maryland (even before Agnew) for things to look at, took off for jolly old Britain. Our research didn't show how much Mason & Dixon received for the job. That may have been grounds for another dispute, but not very likely. Mason & Dixon were the sort of Englishmen who had their eyes on the stars.

Orpheus & Eurydice

Like Adam & Eve this is another of those Catch-22 romances. Eurydice, bitten by snake (here come the serpent) dies and is sent off to the underworld. Orpheus her husband, son of the king, one of the muses, and no mean lyre player took it very hard. Off goes Orpheus to see Hades and to ask him if Eurydice is only down there on loan. Hades (Pluto), a big rock lyre aficionado, thinks Orpheus as a lyre player is far out. "O.K.," he said, "You can have Eurydice back only (here's the Catch-22) don't look at her until you get back to earth." Impatient Orpheus couldn't keep passions in check and copped a look. Voilà. Eurydice is back again in Hades' harem. Orpheus didn't fare so well either. Completely grief-stricken, he became the local drag. So much so that the Bacchantes, a rather nasty female bunch, ripped him apart for purportedly offending Dionysus. They made their groupies mean in those days. The story of Orpheus is a clear case where it would have been better for him to have leaped before he looked.

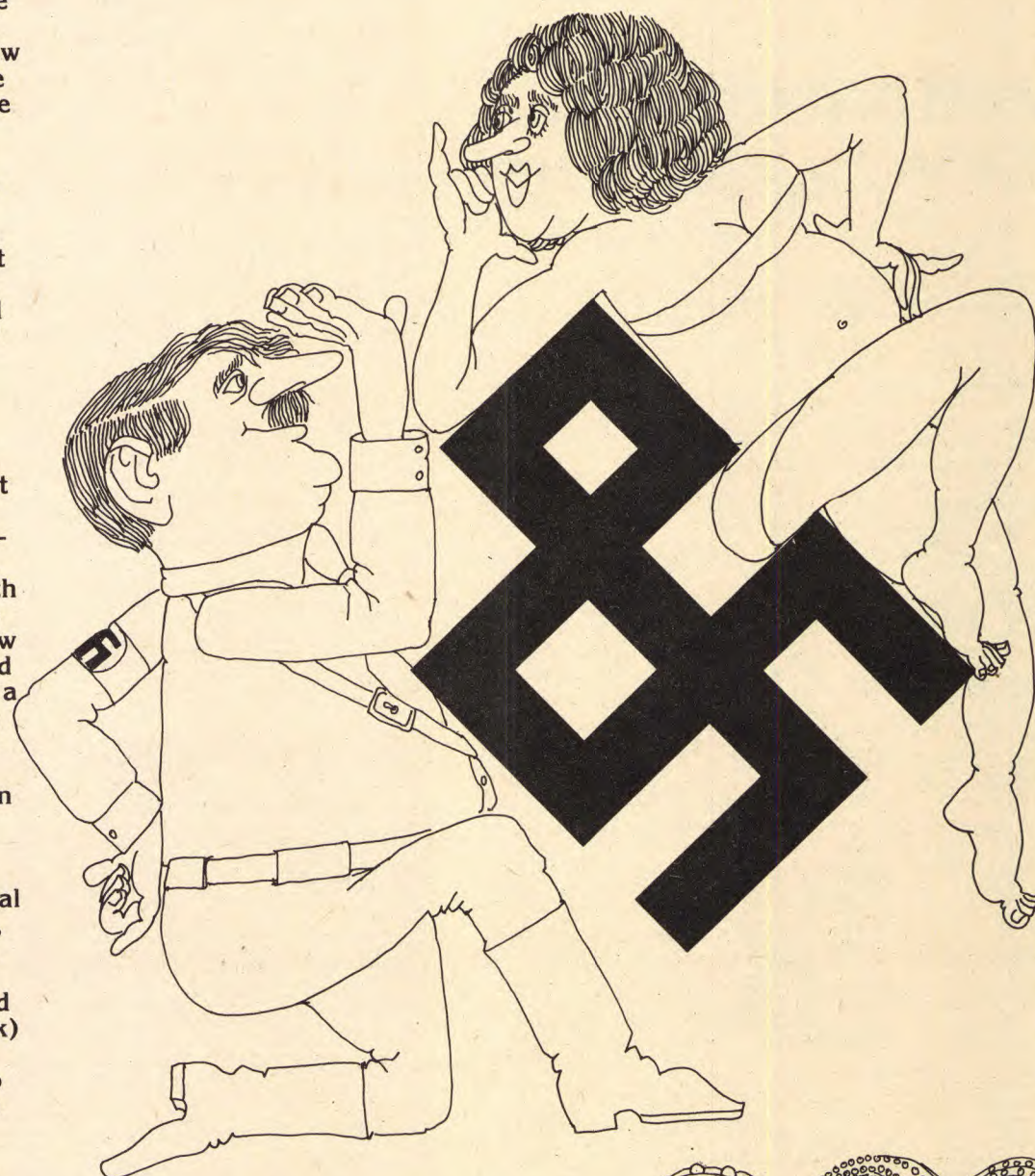


Adolf & Eva

A marriage of such devoted souls should have been made in heaven. Alas, it was made in a Berlin bunker. It came too late, however, for any nuptial festivities along the Unter Den Linden. Some home movies of their early carefree days in Adolf's Berchtesgaden aerie show Eva to be athletic and amply endowed. Since Hitler was monorchid, the poor fellow must have operated at considerable disadvantage. Eva, however, was the faithful, uncomplaining type of mistress, even when the THIRD REICH didn't last a thousand years as Adolf had promised her. In the waning hours, while waiting for the Russian visitors, witnesses said that Adolf embraced Eva and with both tenderness and driving passion told her, "Eva, you just can't win 'em all!"

Henry VIII, 3 Catherines, 2 Annes, & 1 Jane

Henry the Eighth was called "Bluff King Hal" for good reason. He'd just as soon as call your bluff or hand your head to you on a platter. Judging by the number of big wheels he had to turn to pull strings for him with a stubborn pope, our Henry was no small hatchet man himself. Very few people ever get a chance to hire and fire a Cardinal Wolsey and execute a Thomas More. It all stemmed from his desire to get a divorce not once but five times. And no alimony involved. Headless women have damn little interest in fancy millinery or who gets the stereo. So in order of divorce and decapitation we give you: Catherine of Aragon (unilateral divorce), Anne Boleyn (beheaded), Jane Seymour (died in childbirth), Anne of Cleves (head intact), Catherine Howard (beheaded), and Catherine Parr (no relation to Jack) beat the rap entirely and survived the young curmudgeon. A guy who doesn't behead everybody can't be all bad.



SVA PAS

SCHOOL OF VISUAL ARTS: PUBLIC ADVERTISING SYSTEM

PAS is an unusual undergraduate program at the School of Visual Arts, one of the country's leading art schools.

The Public Advertising System (PAS) was originated during the late '60's as an alternative to what many students felt was the overly materialistic orientation of advertising.

Students were given the opportunity to use their creative skills in making ads for clients and causes they believed in, such as public agencies and needy non-profit groups.

The flexibility of the school has enabled the idea to carry through and PAS is a highly successful contemporary agency that is beneficial on many levels. It provides students with real life experience and printed portfolio pieces as well as supplying the clients with first rate work for a very nominal fee.

The students actualize the ad from the concept through the entire production process and then turn over the finished piece to the client for media placement. The work has been so outstanding that it has won major creative awards such as the New York Art Director's Club Awards, Andy Awards, Creativity '74 and Communication Arts Awards.

Clients that have used PAS include: The President's Committee to Hire the Handicapped; the New York City Health Department; Nena Health Center; Odyssey House; West Side Youth Center; Roosevelt Hospital, and the Foundation for Research and Education in Sickle Cell Disease.

If you need advertising and can't afford it, call us up.

If you have an organization with a cause; if you represent a movement, a human rights group, a consumer group, you can probably use our help.

We'll inform the public about you, help you to raise money and volunteers, by advertising your message.

And we'll do it for free.

We're a group of advertising professionals and students who can work with you to produce ads, posters, pamphlets, booklets, leaflets, commercials—even films.

Let us put our talent, enthusiasm and production resources to work for you.

We'll give you everything we've got.



679-7350 EXT. 29

You can reach us Tues. 2:00-4:00; Thurs. 2:00-4:00

"I had gonorrhea"

The first few days my urine was burning I didn't take it very seriously. I passed it off—a slight irritation or something I drank. About a week went by and the burning got a lot worse.

It hurt like hell.

Well, I never thought that I would get it. It's like a lot of things, you never think it's going to happen to you. But there it was, no question about it. I had the clap. I was worried. I didn't want to admit it to myself, but I was a little ashamed.

I had to find a doctor. My family doctor was out of the question. I knew too many people there, and I didn't want a lecture. Maybe one of the guys at school or at work would know someone to go to. I was worried they would laugh their heads off. I finally found a clinic. Well what's really terrific is how it all worked out. They were great. Nobody stared at me, no one questioned me, and I didn't have to give him any personal information.

The cure was simple and painless. Just a couple shots of penicillin. It was easy.

So, if you think you have it don't kid yourself or wait around. Get treated. Don't be ashamed. Anyone can get V.D.



"I had syphilis."

Yes, you're reading right. I had it. I was cured, and I'm fine. You know, we have a very uptight attitude about venereal diseases. I'd heard about syphilis but I always thought that you had to be a prostitute or dirty to get it.



Well you can imagine my reaction, one morning as I was showering, when I noticed a sore right on the side of my vagina. Zap!

I thought that maybe it would go away if I took some aspirin or better yet, some penicillin pills.

But a week or so later that damned sore was still there. I knew I had to be treated. The infection wasn't going to pick up and leave all by itself. I also knew that the longer I put it off, the worse it would get, but I was very uptight about it.

I thought of my family doctor, but how can you sit down and tell your own doctor—a staunch believer in virginity-till-marriage—who's known you all of your life....

So I called the Health Department and asked for a V.D. treatment center near me, and I went.

I thought it would be a drag, but it wasn't. Nobody hassled me, or pressed me for information.

And they didn't notify my parents, or anything. I got a couple of shots of penicillin. It was really cool and it was free.

So if you have even the smallest suspicion that you have V.D., please, don't sit around thinking "what if" or "suppose they" or "it couldn't be me." Stop jiving! Anybody can get V.D.

New York City Health Department V.D. Clinics
 Manhattan - Riverside, 140 West 200th Street - LN 6-8785
 Central Harlem, 140 West 126th Street - NY 2-2901
 Washington Heights, 400 West 180th Street - WA 7-6300
 Lower West Side, 300 West 100th Street - LA 4-6886
 East Harlem, 150 East 125th Street - TR 6-0300 or TR 6-3811
 Bronx - Morrisania, 1300 Fulton Avenue - BY 2-2800 or BY 2-7575
 Riverdale - Hudson, 400 Throop Avenue - YK 5-3300
 Brownsville, 239 Black Street - BR 6-0242
 Fort Green, 200 Flatbush Avenue East - TR 5-8020 or TR 5-8126
 Queens - Corona, 36-31 Junction Boulevard - HI 6-1070
 Jamaica, 90-71 Parsons Boulevard - JS 6-7900
 For Rockaway, 67-28 Rockaway Beach Boulevard - NE 4-7700
 Richmond Health Center - 51 Stopover Place, St. George, S.I. - SA 7-0000



My brother died from smoking cigarettes.

He only smoked a couple of packs a day. I still don't understand it. The doctor told him to quit, but you know how people are they never listen. And anyway he was so young. One day he woke up and couldn't breathe. So we took him to the hospital. They did some tests and things, and it turned out he had lung cancer. A few months later my brother was dead. He was twenty seven.

PAS
 Public Advertising System

Improving the west side doesn't mean just building high-rises.

It also means improving the people in it, especially the youth. The West Side Youth Center is a place that is a great help to youngsters. We're a place that provides a lot of help to young people who have problems. We offer things like a free pregnancy test and if an abortion is desired, a counselor will accompany the patient. We also have a system called "health watch" to help women find good, sensitive medical assistance. Women fill out a questionnaire involving their medical and general health so other women can use this information as a reference. If you are a woman and you have a problem we can help.

The West Side Youth Center
 112 W. 88th Street, New York City 10024 Phone 362-8406

PAS
 Public Advertising System

GIVE \$5. TO ODYSSEY HOUSE. IT MIGHT SAVE YOU \$500.

In 1972 in New York City, 75 percent of all crimes against property were committed by addicts. Odyssey House helps rehabilitate addicts. Your contribution, any amount, will help. Odyssey House, 309 East 3rd Street, New York, N.Y. 10003

Are there things about yourself that you only another woman would understand?

The Women's Medical Center is a non-profit organization concerned with women's health education. We were founded by women for women. There are workshops on female anatomy, fertility and childbearing and courses to teach women about their bodies. We also counsel and provide medical information. Birth control information is provided on an individual basis. We will arrange a free pregnancy test and if an abortion is desired, a counselor will accompany the patient. We also have a system called "health watch" to help women find good, sensitive medical assistance. Women fill out a questionnaire involving their medical and general health so other women can use this information as a reference. If you are a woman and you have a problem we can help.

WOMEN'S MEDICAL CENTER
 For further information call (212) 523-1100.

PAS
 Public Advertising System



Last week I found a lump in my breast.

"I was scared to death that it might be cancer but I was afraid to go to the doctor. After a couple of weeks I finally. He made some tests and told me that it was a good thing that I hadn't waited any longer or I might have had to have my breast removed. I am having some treatments now and will be well again soon. Learn how to check yourself regularly and if you suspect anything see your doctor."



Examine. Put one hand behind your head. With the other hand, fingers flattened, gently feel your breast. Press over at right angles.
The illustration shows you how to check each breast. Begin at the top and follow the arrows, feeling gently for a lump or thickening.
Now repeat the same procedure sitting up, with hand still behind your head.

The School of Visual Arts Public Advertising System



"I had an abortion because I love my family."

"It wasn't an easy decision to make. I mean, I always thought I'd have a big family like my mother's. But when I found out that I was pregnant again, Tom and I knew we weren't ready for another child. I mean, I would have to quit my job and Tom would have to work nights and then he couldn't be with the children much. Tom and I want to spend our time with the children now, while they're growing up. And of course we want to make sure they have all they need."

For information on counseling call 354-8688. The School of Visual Arts Public Advertising System

YOUR HEALTHY LOOKING CHILD MAY HAVE SICKLE CELL DISEASE.



You can be fooled. Your child may look healthy but have a mild form of the disease called Sickle Cell Trait. Some symptoms are blood in the urine and stomach pain. The severe form of the disease is called Sickle Cell Anemia. Some symptoms are easy fatigue, bed wetting, pain in legs and stomach. The only sure way to know whether your child has the disease is to get a test.

WHERE TO GET TESTED:

- Jamaica Hospital: 899 Avenue A Van Wyck Expressway, Jamaica, N.Y.
- St. Luke's Hospital Center: 421 West 112th Street, New York, N.Y.
- Sydenham Hospital: Manhattan Avenue at 123rd Street, New York, N.Y.
- Montefiore Hospital: Out Patient Clinic—Adults and Children Wallon Avenue & 168th Street, Bronx, N.Y.
- King's County Hospital: Out Patient Clinic—Adults-Pediatric Pediatric Clinic—Children 451 Clark Avenue, Brooklyn, N.Y.

For further information write: Foundation for Research and Education in Sickle Cell Disease 423-431 West 120th Street, New York, N.Y. 10027. Telephone: (212) 222-8500.



If you can read this, come to our place.

Hearing Impaired Thing is a social and recreational program for the deaf or partially deaf. Our fee is \$1.00 a year, which includes access to basketball, art, volleyball, pool, ping pong, cards, games and more. There's something for everybody. Join us for coffee. We meet at Junior High School 104, 20-21 Street, between 1st & 2nd Avenues, Tuesday, Wednesday and Thursday, 7 P.M. to 9:15 P.M. Sponsored by Office of Continuing Education District II.



"I didn't brush."



"I didn't brush because I didn't care and that was stupid. Well, I didn't know. It didn't matter. I didn't think it would get so bad. And now, what a mess! The dentist says I need a lot of work and it's gonna take a helluva long time to get my teeth back together. If you want to talk to a dentist about your teeth call the N.Y.C. Health Dept. 566-7711"



Without breakfast his day is gonna be rough.

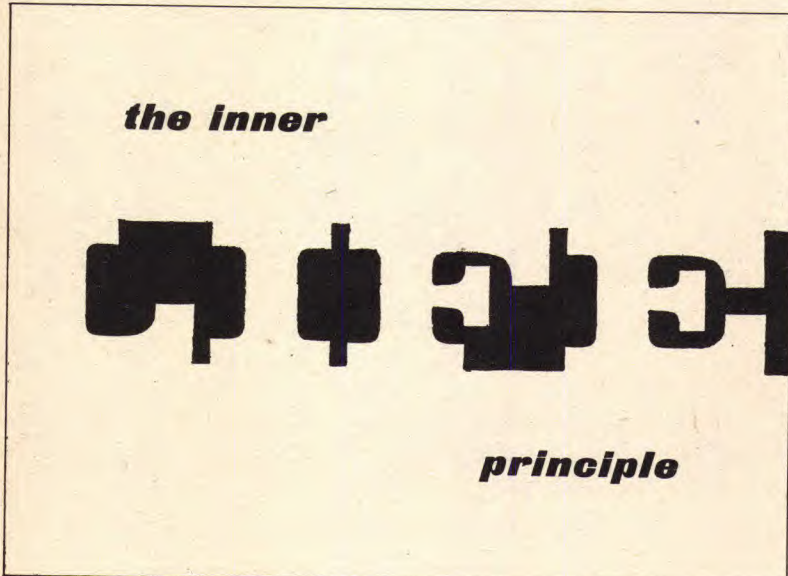
Hey Ma, give your kid a break, make sure he has something decent to eat before he leaves the house. It's a long, long morning without breakfast. Here's a couple of suggestions: fruit nectar or an orange, two eggs, toast and cheese. For more information call The Nena Health Center 290 E. 3rd St. N.Y.C. 677-5040

The School of Visual Arts Public Advertising System

MY BEST WITH LETTERS

If a father is questioned about which of his kids he likes best, he comes in conflict with himself, with the mother and with his children. They are all pretty or handsome and all useful in this world. Normally, he would say, I like them all—light or heavy—; but if he must make a definite decision for only one, you can well imagine the difficult situation he's in. Well, I will whisper in your ear: I like, of all my kids, "Optima", especially. She has an elegant face, a body well proportioned like a beauty-queen, and is a star since birth in 1954 in Frankfurt, Germany. Now she is 20 years old. The best age! Of course you always like your babies above all. This is natural, for they are so charming, untouched, just to kiss. I have a new baby named "Zapf-Roman," born, 1974, in New York City on the East Side and baptized with Atlantic water. I hope I can show all my many friends in the typographic world a picture of this new baby "Zapf-Roman" very soon.

HERMANN ZAPF



You asked me for "my best with letters" and I (77) hope that I have not yet done my best with letters....?

I am most fascinated by the white inside the letter—and the shape of the white around, or between two letters—like with Egyptian faces where the serif embraces the white between the type.

And so, for this text, I chose this particular Egyptianese (from Hamilton, Chicago, ca. 1860).

This page comes from my "Experiments Typographica II", which I composed in October 1944, and was published by "Galeria der Spiegel, Cologne" in 1956 and '58.

WILL SANDBERG

I chose this piece because, although it was done about seven years ago, I would probably do it the same way today—even though I'm (inevitably) older and (supposedly) wiser.

Playing with type is my fun & games and especially gratifying when it is the keystone supporting the idea and the design.

Originally designed as a paper placemat for use in all the Pappagallo Shops, it was later adapted for newspaper ads. It was to be light & playful & evoke nostalgia by nursery rhyme & jingle. The type selection, frankly primer-ish yet feminine, to skip lightly in cadence from illustrated stop to stop until the last stop—the Shop where the shopper would stop to shop.

REBA SOCHIS

This picture shows a poster for the Stedelijk Museum (Municipal Museum) in Amsterdam.

The subject of this poster is an industrial design exhibition.

Graphic design is an activity within the field of industrial design; so I tried to make this clear by showing the basic grid-system that I use for all the typographical work for this museum.

For this occasion I also composed the letters within this grid to express the design-system as strong as possible.

Anyhow, I am fascinated by system-type and this is what this poster shows; so it is also a personal expression.

WIM CROUWEL













Hermann Zapf **MANUALE TYPOGRAPHICUM**

100 typographische Gestaltungen mit Aussagen über die Schrift, über Typographie und Druckkunst, aus Vergangenheit und Gegenwart, in achtzehn verschiedenen Sprachen

100 typographical arrangements with considerations about types, typography and the art of printing selected from past and present, printed in eighteen languages.

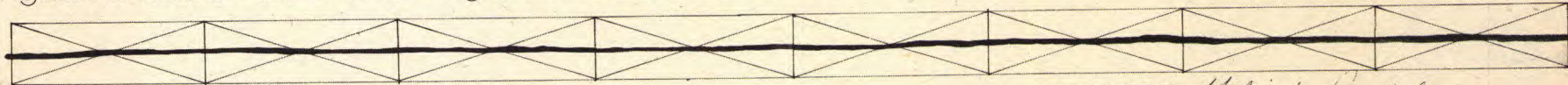
Z-PRESSE FRANKFURT
NEW YORK MCMLXVIII

stedelijk museum amsterdam
s april t r m 23 juni 1968

This is the shoe  that shod the foot
that trod the way  that led to the shop 
as pretty as May  the shoe
 that shod  the foot  that leads
the  way  for all to follow
straight  as a  swallow, to 

WOM
GELERS

The shortest distance...? Churchill said the English never draw a line without blurring it. While Winnie had the old-line empire in mind, we know a lot of artists who do the same thing and they're not even English. All of which is a circuitous way of getting around to the subject at hand: The Straight Line, was it Euclid who said that it was the shortest distance between two points? But that was before Einstein and other troublemakers who now have us doubting the existence of two points and stops in between. Whatever affection artists have for straight lines, most of them, at least the ones we know, don't think lines, the straight kind that is, are anything special. Artists will tell you any straight edge should keep you well supplied with lines, if that's your bag. In some surreptitious way, the straight line has become the measure for the measure of art for the great art-admiring public. Who hasn't heard that ultimate inverted accolade telling you that your greatness is in direct proportion to your admirer's inability to command a straight line at will? For those who have suffered all these years in the shadow of another's virtuosity we've collected a mass display of straight lines. While the appeal was for a free-hand straight line played straight, readers will notice that one or two artists blurred the boundary lines of the assignment and went their creative way. No matter, those who aspire to the heights of the straight line can now take courage or inspiration from this spirit-lifting demonstration. Just one warning, in art the distance between the low and high point is no straight line. **JEROME SNYDER**



MELINDA BORDELON *Melinda Bordelon*

CAROL ANTHONY *Carol Anthony*

SEYMOUR CHWAST *S. CHWAST*

HARUO MIYAUCHI *Haruo Miyachi*

BARBARA NESSIM *Barbara Nessim 9.5.75*

BURT SILVERMAN *Burt Silverman*

MARIE MICHAL *MICHAL*

ALAN COBER *Alan C. Cober*

DANIEL SCHWARTZ *Daniel Schwartz*

JEROME KUHL *Jerome Kuhl*

JAMES McMULLAN *James McMullan*

R. O. BLECHMAN *R. O. Blechman*

HEDDA JOHNSON *Hedda Johnson*

MILTON GLASER *Milton Glaser*

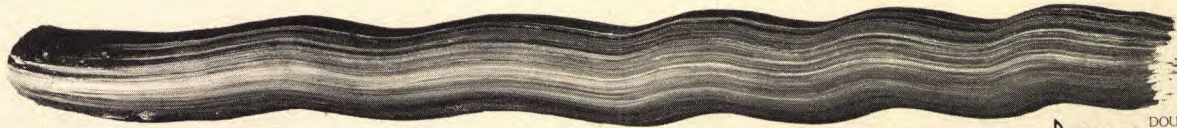
YOKO MITSUHASHI *Yoko Mitsuhashi*

JAMES J. SPANFELLER *Spanfeller*

JEROME SNYDER *Jerome Snyder*

DAVID LEVINE *David Levine*

GERRY GERSTEN *Gerry Gersten*



DOUG JOHNSON *Doug Johnson*

TIM LEWIS *Tim Lewis*

JULIAN ALLEN *Julian Allen*

CHAS B SLACKMAN *Chas B Slackman*

EDWARD SOREL *Edward Sorel*

GIL STONE *Gil Stone 75*

ANITA SIEGEL *Anita Siegel*

ROY CARRUTHERS *Roy Carruthers*

Something from Everybody for U&lc

It looks like I've stirred up a hornet's nest. In the last issue of U&lc, after considerable research, I made the brash statement that the word "theater" was the only seven-letter word in the English language containing within it nine different words in sequence. At the same time, I invited our readers to challenge this startling discovery, never anticipating the quality and quantity of the reaction. Shown on this spread are a selected few of the many responses we received. I take exception to some of them. "Theater" is a root word, pure unto itself, without the usual plural "esses," "ings," "ers," and other assorted endings. However, I am accepting all responses in a spirit of magnanimity, overjoyed by the fact that our audience really reads and responds to our little publication.

P.S.: I would like to call your attention to another bit of misinformation. My research source wasn't Daniel Webster, as I so ignorantly stated, but Noah Webster, who founded Webster's dictionary. How come nobody caught that one?

Dear Herb,
It is with great pleasure that I read your paper and it is with greater pleasure that I accept your "THEATER" article challenge in [U&lc. Vol. 2#2]. To my surprise I found, after about 20 minutes of looking, a seven letter word that has not 9, not 10, but 11 different words in it, in sequence. I offer this word to you and U&lc., and to the people that are fortunate enough to receive it and appreciate it.

The word is SHEATHE. (See attachment) I hope you can use this word in a follow up article, and would like to see it (if it is what I think it is) in a publication such as yours.

I tell my wife the only way I'm going to make CA is to buy space. Again let me say how much I enjoy U&lc and if you're looking for a 27 year old graphic designer to be a contributing editor working out of my home in Columbus, Ga. I would be interested.

Sincerely,
Dudley Wells

The word is...

1. SHEATHE ← verb.
2. SHEATH ← noun
3. SHEA ← Noun, an African tree.
4. SHE
5. HE ← Pronoun
6. HEATH ← British, open tract of land.
7. HEAT
8. EAT
9. AT
10. A
11. THE ← Pronoun or the English word for the 5th letter in the Hebrew Alphabet.
12. HE ← This dictionary shows 2(He)s.

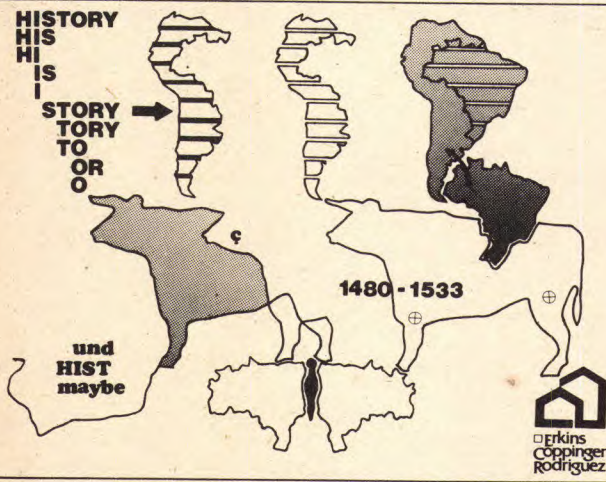
DEAR HERB,

WE SOUGHT. (LIFT)

DAVID A. SHELTON, ART STUDENT AND LOVER OF LETTERING, AND MICHAEL L. GERBER, PHYSICS STUDENT AND LOVER OF SCRABBLE. P.S. THE WORD "RAMPANT" ALSO HAS NINE WORDS WITHIN IT: RAMP, RAM, AM, PANT, PAN, PA, ANT, AN, & A. THE WORD "ASSOILS" HAS TEN: ASSOIL, ASS, AS, A, SOILS, SOIL, SO, OILS, OIL, & O. "IMPARTS" HAS TEN: IMPART, IMP, I, PARTS, PART, PAR, PA, ARTS, ART, & A. "THEREIN" ALSO HAS TEN: THERE, THE, HERE, HER, HE, ERE, REIN, RE, IN, & I.

ASSORTS
ASSORT
ASS
AS
A

SORTS
SORT
SO
OR
O



7 Crampton Avenue
Great Neck, N. Y. 11023
July 22, 1975

International Typeface Corporation
216 East 45 Street
New York, N. Y. 10017

Dear Mr. Lubalin:

When Sam Fink said he was counting on me to challenge Herb Lubalin, there was no question that I would rise to the bait - or rather my subconscious would.

Sure enough, the other morning I woke up with the word "pirated" full blown in my brain.

pirated
pirate
pi
irate
rated
rate
ate
at
a
ted

That's nice, says Sam. Now find another word and see if you can do better. Sam's a hard challenger. Well, the word game was in U&lc, so how about this one?

cheater
cheat
heater
heat
he
eater
eat
ate
at
a
Te

How many other responses did you receive?

Sincerely,
Adelle Fink
Adelle Fink (Mrs. Sam)

July 25, 1975

For the past seven days I have been contemplating seven letter words. Though I didn't find one that yielded ten words, at least I have proved that THEATER is not the only one which produces nine.

Here are some results:

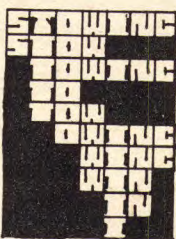
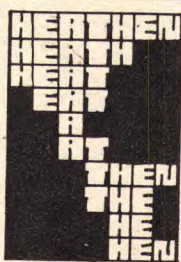
Now I feel that I deserve to be put on the mailing list of U&lc. Please send me the next issues:

Vikki Sheatsley
520 W. 110th St.
New York, N.Y. 10025

APT 1-C
Vikki

Thanks,

Amusing
Am
Amusing...
US:
USING
SIN
SING
IA
I



July 15, 1975

Herb Lubalin

Had an inept typesetter pied the word theater, you might have found yourself looking at the word

THEREAT
THE
THERE
HE
HER
HERE
HEREAT
ERE
RE
EAT
A
AT

(in re re, it's the second note in the scale, not the re that follows in in in re)

At last I understand the ancient legend, handed down through the generations in my family, which tells us that THIELE is an acronym for "True Happiness Is Exceeding Lubalin's Endeavor!"

Robert Thiele
Spartan Typographers
2112 West Street
Oakland, CA 94612

Dear Mr. Lubalin:
Our art director showed me your dissection of THEATER, knowing of my longtime interest in words. (I construct crosswords for The Times and, until the department's demise, New York magazine.)

Your brash conclusion about the uniqueness of the dissection is indefensible. I offer:

PINTOES FOREARM
PI FOR
PIN FORE
PINT OR
PINTO ORE
I RE
IN REAR
INTO REARM
TO EAR
TOE A
TOES ARM

That is only a quick investigation. I suspect that the limit is more like fifteen than ten. If I have a chance I'll look into it further.

Back to the drawing board, Lubalin.

Sincerely,
Edwin N. Lappen
2025 Pine St.
Baldwin, N.Y. 11510

Regina DeRise

July 10, 1975

U&Lc
216 East 45th Street
New York N.Y. 10017

Dear Mr. Lubalin:

"Seek and ye shall find" was a challenge to my mind.

I picked my brain till near confusion and I disproved Lubalin's "Brash Conclusion".

here's a seven letter word containing twelve consecutive words:

ORATION
RATION
OR
RATIO
RAT
A
AT
TI
I
ION
ON
O

Sincerely,
Regina DeRise
Regina DeRise
The Reuben H. Donnelley Corporation
825 Third Avenue
New York City, New York 10022

Dear Herb,
You threw down the gauntlet in your June issue, with your word "theater" and the nine other words to be found in sequence within it.
I picked up your gauntlet. The brash conclusion that no other seven letter word in the English language contains as many sequential words is not only brash but also extremely wrong.
You're a great designer, but a lousy word worm.
I took up your challenge and in 45 minutes I found 2 seven letter words containing nine others, 3 that contain ten others, 2 containing eleven others and 1 containing thirteen others. I also found a six letter word that equalled your discovery with nine other words in it, and a six letter word with the astounding total of eleven other words in it.
These words are listed below:

Ten total words - FATHERS PANTHER
FATHER PANTHER
FAT PAN
FA PA
AT AN
A THE
THE HER
HER HE

Eleven total words - BERATED SCRAPED MENDING
BERATED SCRAPED MENDING
BERATE SCRAP MEND
BERA SCRAP MEND
ERATED SCRAP MEND
RATED SCRAP MEND
RATE SCRAP MEND
RAT SCRAP MEND
ATE SCRAP MEND
ATED SCRAP MEND

Twelve total words - ANTHEMS THERE
ANTHEM THERE
ANT THE
AN THE
A THEM HERE
THE HEMS HERE
HEM HEM HER
HE HEM HE
EM REIN
EM REIN

Fourteen total words - MAIDENS
MAIDEN MAIDENS
MAID MAIDENS
MAIDE MAIDENS
AID MAIDENS
AID MAIDENS
AID MAIDENS
DEN DEN
DEN DEN

Six letter word with a total of ten words - SCARED
SCARED SCARED
SCARE SCARED
LARE SCARED
LARE SCARED
ARE SCARED
RE SCARED

For those who might doubt some of these words, here are some definitions:
FA, RE: Musical notes
TED: To spread and scatter for laying, as with hay
CRAPE: Another spelling for crepe
AI: Three-toed sloth of South America
DING: To ring, as a bell

I'm sure you're getting responses from other readers. How about printing some of them and awarding (if not awarding) a suitable prize for the best seek and finder. Try and make it something that looks nice on a resume.
Sincerely
Art Dorfmont

July 9, 1975

Mr. Herb Lubalin
U & LC
International Typeface Corporation
216 East 45th Street
New York, New York 10017

Dear Herb:
You lose!

Panther
Pa
Pan
Pant
A
An
Ant
Anther
The
He
Her

Cordially,
Ted Katz
Ted Katz
Art Director
TK/nak

U&Lc.
International Typeface Corporation
216 East 45th Street
New York, New York 10017

Attention: Mr. Herb Lubalin

Dear Herb,
Enclosed please find my contribution to your search for seven letter words out of which nine additional words can be made without changing the sequence.
Thanks for the challenge.

Best personal regards

Edwin N. Lappen

P.S. Still looking forward to seeing you at Syracuse University next summer.

Dear Mr. Lubalin,
What about...
SHEARED
SHEAR
SHE
SH
HEAR
HE
EAR
ARE
RED
RE
A

Sincerely
Mike Neufeld
P.S. Please Reply
Re
Reply

BE BERATE BERATER RATER RATE ERATE RATE AT A AS ASH LASH LASHER SLASH SLASHER SHE HER HE SHEATH SHEATH THE HE AS CASE CASEATE ASEA SEAT SEA EAT ATE AT AS ASK BASK BASKING ASKING SKI KING KIN N A EAR EARTH EARTHEN ART THEN THE HEN HE EN AS LASH CASH CASHED LISHED SHED SHE HE AS AM AMP RAMP RAMPANT PAN PAN AN AN A AT EAT HEATH HEATHEN THEN THE HEN A HE EN AS RASH RASHER TRASH TRASHER SHE HER HE AS AMEN AMEND AMENDED MENDED ENDED EN EN PES PEST APE APES NAP NAPE ANAPE ANA ANA A AS ASH LASH FASH FASHER LASHER SHE HER HE AS ASH SHAMED SHAME SHAM HAME HAM A HE HEM HEMATIN HEM MAT A AT TIN IN I AS AM AMP RAMP RAMPART PART ART PAR PA A ASH LASH FASH FASHER LASHER SHE HER HE A AT EAT EATING HE HEAT HEATING TING TIN IN I

Something For Everybody From U&lc

The Untied States Of America.



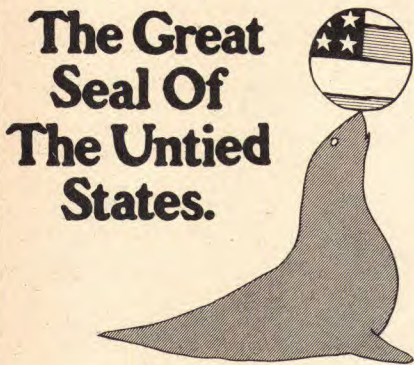
The Spirit Of '76.



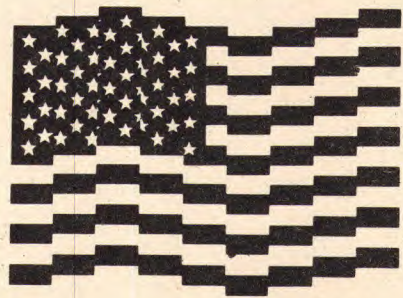
Peace Surplus.



I'm Proud To Bee An American.



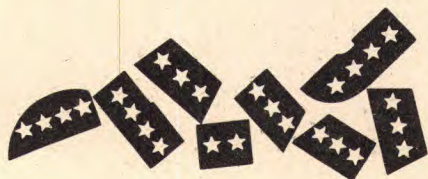
The Great Seal Of The Untied States.



Yankees: It Was A Great Country Till You Got Here.



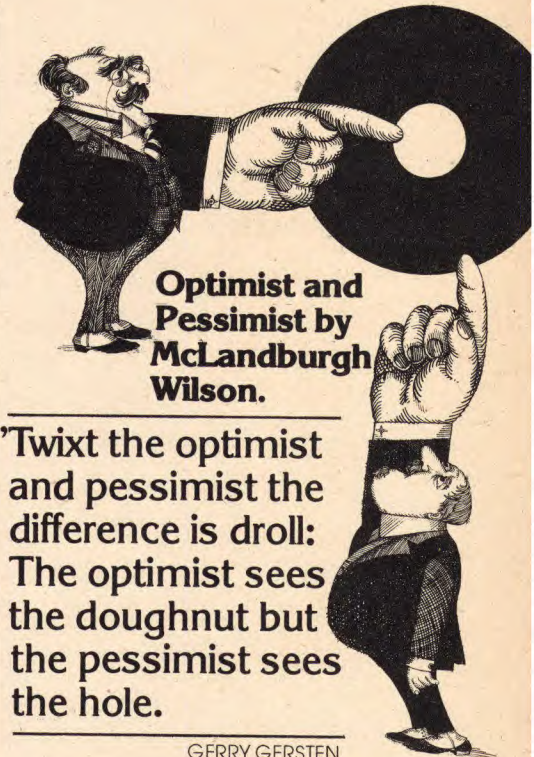
Scars And Stripes Forever.



My 1974-75 graphic design class at The Cooper Union was graced with the enrollment of a few students from the Parsons School of Design. How that was arranged was inconsequential. What was more important was the exceptional ability of these students.

During one of our nocturnal sessions at my studio, Alan Wood showed me a series of little books which he had conceived, designed, and written as a class assignment for his Parsons' instructor, James Frangides. I selected one of these for inclusion in U&lc with the brief statement below by the author/designer H.L.

"My assignment was to make a personal statement about the Bicentennial. I challenged myself to use clichés about America, and produce a booklet that was still visually refreshing. The original words and pictures have been slightly altered, which makes you think more about what the words are really saying. Gorilla is the typeface used throughout. As this booklet is a satire based on traditional ideas, I believe Gorilla itself is a typographical satire on traditional Roman typefaces." Alan Wood



Optimist and Pessimist by McLandburgh Wilson.

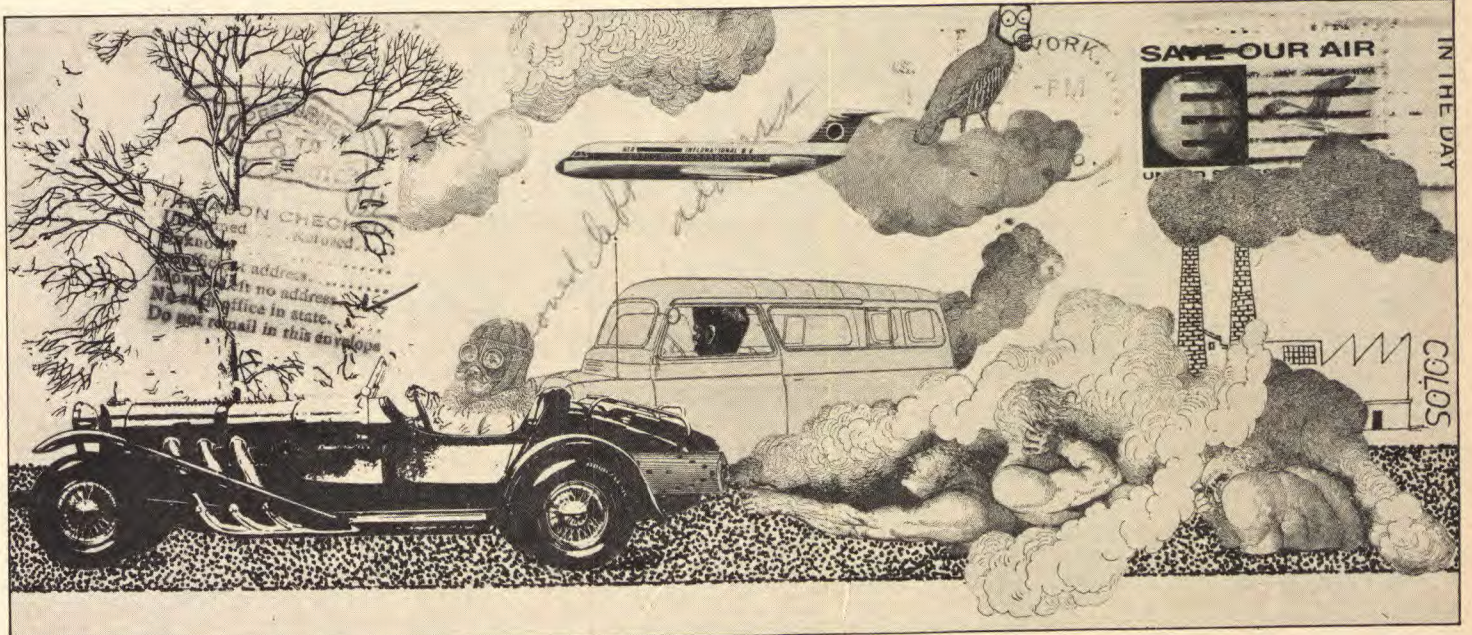
'Twixt the optimist and pessimist the difference is droll: The optimist sees the doughnut but the pessimist sees the hole.

GERRY GERSTEN

THEATER
 THE
 HEATER
 HEAT
 HE
 ENTER
 EXT
 ATE
 AT
 A +
 THEAT ... a single strand of rope
 THEA ... a tea plant
 EA ... A river or stream
 ATER ... Biblical/Ezra ii,42
 TER ... thrice
 ER ... a stammering sound

Oh,oh!

THE NEW YORK COMMITTEE OF YOUNG AUDIENCES
 400 WEST END AVENUE, NEW YORK, N.Y. 10024
 2874-5503



A little history is in order about the droll graphic allegory (above) by Francois Colos on the life, agony and death of what was clean air. Mr. Colos, while obviously one for taking the quickest way out of our well-clouded landscape is no man for getting from one point to another by the shortest distance. This "colosage" came about in response to our request that Mr. Colos draw a straight line for our rectilinealia (see page 21). What Mr. Colos gave is the un-colos which is another way of saying it's the real thing. Colos is Hungarian by birth, cosmopolitan by background, and libertarian by principle, maybe that explains it all. We can now breathe easier.

AESOPUS EMENDATUS: FANTASTIC FABLES BY AMBROSE BIERCE



The Devoted Widow

A Widow weeping on her husband's grave was approached by an Engaging Gentleman who, in a respectful manner, assured her that he had long entertained for her the most tender feelings.
 "Wretch!" cried the Widow. "Leave me this instant! Is this a time to talk to me of love?"
 "I assure you, madam, that I had not intended to disclose my affection," the Engaging Gentleman humbly explained, "but the power of your beauty has overcome my discretion."
 "You should see me when I have not been crying," said the Widow.

The Highwayman and the Traveller

A Highwayman confronted a Traveller, and covering him with a firearm, shouted: "Your money or your life!"
 "My good friend," said the Traveller, "according to the terms of your demand my money will save my life, my life my money; you imply you will take one or the other, but not both. If that is what you mean, please be good enough to take my life."
 "That is not what I mean," said the Highwayman; "you cannot save your money by giving up your life."
 "Then take it, anyhow," the Traveller said. "If it will not save my money, it is good for nothing."
 The Highwayman was so pleased with the Traveller's philosophy and wit that he took him into partnership, and this splendid combination of talent started a newspaper.



HAIR CUTTING AND STYLING FOR WOMEN & ANTOINE HAIR CUTTING AND STYLING FOR MEN AND

From our readers: John Langdon of Langdon & Petrick is becoming a steady customer of ours. He's done it again with this inventive design for Antoine, a unisex hair stylist, who suggests that his customers don't stand on their heads to read his logo, thus lousing up his latest creations.

20TH WOMEN'S OPEN CHAMPIONSHIP OF THE U.S. GOLF ASSOCIATION WINGED FOOT GOLF CLUB MAMANONCK NEW YORK JUNE 26 TO JULY 2, 1972 SOUVENIR PROGRAM \$1.00

It is with a deep sense of bereavement that we acknowledge the fact that the king is dead. Our editor and designer, Herb Lubalin, has long been recognized as the undisputed monarch in the art of filling "O"s. Alas! No more. Herb's ultimate effort, for the New York Committee of Young Audiences, goes by the boards in favor of the design for the 20th Women's Open Championship of the U.S. Golf Association. It is with a good deal of reluctance that we place the "O" filling crown on the head of Roger Ferriter. The King is dead! Long live the King!

What's New from ITC?

ITC Bauhaus; ITC Century Ultra with Book; ITC Cheltenham Ultra with Book; and ITC Garamond Ultra with Book are new typefaces from ITC. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and all other ITC typefaces shown in this issue. This license mark is your guarantee of authenticity.



ITC BAUHAUS

ITC Bauhaus is the newest text and display typeface to be issued by ITC. The series has been prepared as a text typeface for photo composition in four weights, Light, **Medium**, **Demi**, and **Bold**. In addition to the normal display sizes available for these text weights, two further styles have also been created for display composition purposes only. They are ITC Bauhaus Heavy and ITC Bauhaus Heavy Outline. Originally designed for display headlines at Photo-Lettering, Inc. of New York, the ITC Bauhaus series owes its source of inspiration to the "Universal" typeface originally designed by Herbert Bayer in 1925. Mr. Bayer created the prototypes for this typeface while a professor at the historic Bauhaus in Dessau, Germany. Appropriately, ITC has chosen to name this distinctive sans serif typeface family, ITC Bauhaus. The Bauhaus series was rendered by Ed Benguiat and Vic Caruso of Photo-Lettering, Inc.

LIGHT ABCDEFGHIJKLMNOPQRSTUVWXYZ

Œ Ø Æ \$ 1 2 3 4 5 6 7 8 9 0 & abcdeefghijklmnopqr
rsstuvwxyzœœøææß! ? £ % (*) MEDIUM

IJKLMNOPQRSTUVWXYZ Œ Ø Æ \$ 1 2
3 4 5 6 7 8 9 0 & abcdeefghijklmnopqrrstuvw

x y z œ œ ø æ æ ß ! ? £ # (*) DEMI ABCDEFGHIJKLM
M N N O P Q R S T U V W X Y Z Œ Ø Æ \$ 1 2 3 4 5 6

7 8 9 0 & abcdeefghijklmnopqrrstuvwxyz x y y
z œ œ ø æ æ ß ! ? ‡ # (*) BOLD

N O P Q R S T U V W X Y Z Œ Ø Æ \$ 1 2 3 4 5 6 7 8 9
0 & abcdeefghijklmnopqrrstuvwxyz œ

æ ß ! ? # (*) HEAVY ABCDEFGHIJKLMNOPQRS
STUVWXYZ Œ Ø Æ \$ 1 2 3 4 5 6 7 8 9 0 & abcd

eeefghijklmnopqrrstuvwxyz ø ß ! ? ‡ (*)

OUTLINE ABCDEFGHIJKLMNOPQRSTUVWXYZ
XYZ Œ Ø Æ \$ 1 2 3 4 5 6 7 8 9 0 & abcdeefghijk

lmnopqrrstuvwxyz œ œ ø æ æ ß ! ? ‡ (*)

**CENTURY
BOOK & ULTRA**

**CHELTHENHAM
BOOK & ULTRA**

**GARAMOND
BOOK & ULTRA**

ITC Century

ITC Century Book

Introduced in this issue of U&lc are several new additions to three well-known type families – Century, Cheltenham, and Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMN OPQRSTUVWXYZ 1234
567890\$ abcdefghijklmnopqrstuvwxyz ;, . ? ! () -

ITC Century Book Italic

Introduced in this issue of U&lc are several new additions to three well-known type families – Century, Cheltenham, and Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMN OPQRSTUVWXYZ 123
4567890\$ abcdefghijklmnopqrstuvwxyz ;, . ? ! () -

ITC Century Ultra

Introduced in this issue of U&lc are several new additions to three well-known type families – Century, Cheltenham, & Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in

both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
YZ1234567890\$ abcdefghijklmnop
qrstuvwxyz ;, . ? ! () -

ITC Century Ultra Italic

Introduced in this issue of U&lc are several new additions to three well-known type families – Century, Cheltenham, & Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
YZ1234567890\$ abcdefghijklmnop
qrstuvwxyz ;, . ? ! () -

ITC Cheltenham

ITC Cheltenham Book

Introduced in this issue of U&lc are several new additions to three well-known families—Century, Cheltenham, and Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345
67890\$ abcdefghijklmnopqrstuvwxyz;,:.?!

ITC Cheltenham Book Italic

Introduced in this issue of U&lc are several new additions to three well-known type families—Century, Cheltenham, and Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMNOPQRSTUVWXYZ 12345
67890\$ abcdefghijklmnopqrstuvwxyz;,:.?!

ITC Cheltenham Ultra

Introduced in this issue of U&lc are several new additions to three well-known type families—Century, Cheltenham, and Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same match-

ing lowercase ‘x’ heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$ abcdefghijklmnopqrstu
vwxyz;,:.?!

ITC Cheltenham Ultra Italic

Introduced in this issue of U&lc are several new additions to three well-known type families—Century, Cheltenham, and Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890\$ abcdefghijklmnopqrstu
vwxyz;,:.?!

ITC Garamond

ITC Garamond Book

Introduced in this issue of U&lc are several new additions to three well-known type families – Century, Cheltenham, and Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMN OPQRSTUVWXYZ 123456
7890\$ abcdefghijklmnopqrstuvwxyz;,:?!()-

ITC Garamond Book Italic

Introduced in this issue of U&lc are several new additions to three well-known type families – Century, Cheltenham, and Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMN OPQRSTUVWXYZ 12345
67890\$ abcdefghijklmnopqrstuvwxyz;,:?!()-

ITC Garamond Ultra

Introduced in this issue of U&lc are several new additions to three well-known type families – Century, Cheltenham, and Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate

“book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
1234567890\$ abcdefghijklmnopqrst
uvwxyz;,:?!()-

ITC Garamond Ultra Italic

Introduced in this issue of U&lc are several new additions to three well-known type families – Century, Cheltenham, and Garamond. These new styles were created to blend and intermix with other weights of these type families that are currently offered on most phototypesetting machines sold by ITC Subscribers.

There has long been a shortage of ultra weight typefaces in the text type size ranges. To help fill this void, ITC originally decided to create only the three ultra weight versions for the typefaces shown on these pages. The instructions to Tony Stan, who rendered all three typeface styles, were “to create ultra bold versions with shortened ascenders to permit enlargements of the ‘x’ heights for the lowercase characters.”

After the drawings for the three ultra weights were completed, in both the roman and italic versions, it soon became apparent that an intermediate “book” weight, with the same matching lowercase “x” heights, compatible with the ultra styles, would also be highly useful, and these additional weights were created for each family. They are all shown for the first time here in U&lc. All 12 typefaces will be available on or before September 15, 1975.

ABCDEFGHIJKLMN OPQRSTUVWXYZ
1234567890\$ abcdefghijklmnopqrst
vwxyz;,:?!()-

Remember this famous ATA campaign?

We can hear your answer now. "Sure, I remember that campaign, but I can't seem to place ATA."

ATA is Advertising Typographers Association of America. And frankly, we're getting a little tired of being the unsung heroes of all the great print

campaigns. So we're here to do a little self-promoting.

We are a select member organization of some of the foremost advertising typographers in the United States and Canada.

Our standards for quality are the hallmarks

of the industry.

But quality doesn't count for much if it's not backed up with service.

So we work hard at getting to know what you like, to stay one step ahead of your needs and expectations.

We'll have that what-do-you-call-it type face and your repros when you

need them. And because we offer a wide range of services, chances are your job can be done under one roof.

So the next time you start to birth another great idea, let us help.

Maybe we can both get famous.

A Log Cabin breakfast around berry picking time, Salem, Oregon.

Sweet berries and Log Cabin Syrup over scrumptious sourdough pancakes. That's what breakfast in Salem, Oregon, is all about. Especially this time of year when the berries are just ripe to be picked. This breakfast became a tradition years ago when pioneers were settling the hillsides and valleys of the American Northwest. They brought with them their sourdough starter

another time—keeps several weeks.

To make pancakes: add 1 egg, slightly beaten, 1/4 cup evaporated milk, and 2 tablespoons salad oil to the 4 cups batter, beat until smooth. Combine 2 tablespoons sugar, 1 teaspoon baking soda, and 1/2 teaspoon salt; add to batter and mix just to blend. Let stand 15 minutes. Bake on hot griddle, turning to brown on both sides. Serve with syrup made

from Log Cabin and berries. Makes about 24 to 30 (4-inch) pancakes.

When a woman spends the time and effort to give her family a special breakfast of sourdough pancakes, it seems natural that she'd want to make her berry syrups with a traditional syrup like Log Cabin. After all, the Log Cabin brand has been around this country since 1887. The tartness of fresh berries mingled with the sweet, mellow rich taste of Log Cabin does just what you need for the sourdough pancake.

Log Cabin and Berry Syrup

Combine 1/2 cup Log Cabin Syrup and 2/3 to 3/4 cup fresh blueberries, strawberries, blackberries, or raspberries. Serve on pancakes. Makes about 1 cup.

Over the years, Americans have discovered how Log Cabin fits right into their own style of cooking. It's been refined and fussed with just to suit American changing tastes.

Why not try sourdough pancakes for a change topped with a berry syrup made from Log Cabin, one of America's oldest beverages.

The Log Cabin Brand. America grew up on it.



The quality shops of ATA. We know your type.

Advertising Typographers Association of America, 461 Eighth Avenue, New York, N.Y. 10001, Walter A. Dew, Jr., Executive Secretary

AKRON, OHIO
The Akron Typesetting Co.

ATLANTA, GEORGIA
Action Graphics, Inc.

BALTIMORE, MARYLAND
Maran Printing Services

BENTON HARBOR, MICHIGAN
Type House, Inc.

BLOOMFIELD, CONNECTICUT
New England Typographic Service, Inc.

BOSTON, MASSACHUSETTS
Berkeley Typographers, Inc.
Composing Room of New England

CHICAGO, ILLINOIS
J.M. Bundscho, Inc.
Frederic Ryder Company
Total Typography, Inc.

CLEVELAND, OHIO
Bohme & Blinkmann, Inc.

COLUMBUS, OHIO
Yaeger Typesetting Co., Inc.

DALLAS, TEXAS
Jaggars-Chiles-Stovall, Inc.
Southwestern Typographics, Inc.

DAYTON, OHIO
Craftsman Type Incorporated

DENVER, COLORADO
Hoflund Graphics

DETROIT, MICHIGAN
Willens + Michigan

HOUSTON, TEXAS
The Type House, Inc.

INDIANAPOLIS, INDIANA
Typoservice Corporation

LITTLE ROCK, ARKANSAS
Prestige Composition, Inc.

MEMPHIS, TENNESSEE
Graphic Arts, Inc.

MIAMI, FLORIDA
Wrightson Typesetting, Inc.

MINNEAPOLIS, MINNESOTA
Dahl & Curry, Inc.
Duragraph, Inc.

NASHVILLE, TENNESSEE
Typographics, Inc.

NEWARK, NEW JERSEY
Patrick and Highton Typographers

NEW YORK, NEW YORK
Advertising Agencies/Headliners
Artintype-Metro
the Composing Room, inc.
Franklin Typographers, Inc.
King-Weltz Graphics
Master Typo Company, Inc.
Royal Typographers, Inc.
Tri-Arts Press, Inc.
TypoGraphics
Communications, Inc.
Volk & Huxley, Inc.

PHILADELPHIA, PENNA.
Walter T. Armstrong, Inc.
Typographic Service, Inc.

PHOENIX, ARIZONA
Morneau Typographers, Inc.

PITTSBURGH, PENNA.
Davis & Warde, Inc.

PORTLAND, OREGON
Paul O. Giesey Adcrafters, Inc.

ROCHESTER, NEW YORK
Rochester Mono/Headliners

SYRACUSE, NEW YORK
Dix Typesetting Co., Inc.

MONTREAL, CANADA
McLean Brothers Ltd.

TORONTO, CANADA
Cooper & Beatty, Ltd.

WINNIPEG, CANADA
B/W Type Service Ltd.

BRISBANE, QLD., AUSTRALIA
Savage & Co., Ltd.

SOLNA, SWEDEN
Typografen AB



Give a damn.

Freedom '76 Initials / AW-81 Freedom 200 / AW-80

With a name like Smuckers.
it has to be good.

Scandor Normal / OR-150

**You don't have
to be Jewish
to love Levy's.**

Arnholm Sans Bold / AW-79

MAKE AMERICA A BETTER PLACE.
LEAVE THE COUNTRY.

Collins Bicentennial Open / OR-494

**Avis is only No. 2
in rent a cars.
So why go with us?**

Kap-Antiqua Bold / OR-145

Fly Me!

Shooting Star / AW-84

Have you ever done it
the French way?

Mardi Gras Regular Outline / OR-439

Does she or doesn't she?

Moon Bold / OR-193

When you care enough
to send the very best.

Baker Danmark Outline / OR-430

**To Typhoid, Hepatitis
and Dysentery,
America is still a
land of opportunity.**

Rededication U.S.A. / AW-83

**IT TAKES
A TOUGH MAN
TO MAKE
A TENDER CHICKEN.**

Mark III / OR-452

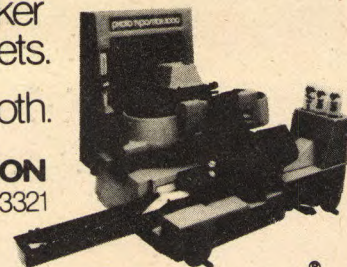
Uncle Sam Wants You!

Anthem / OR-541

Great headlines deserve a great
headline-maker
and great headline alphabets.

We make both.

VGC VISUAL GRAPHICS CORPORATION
5701 N.W. 94th Avenue Tamarac, Florida 33321



The New PhotoTypositor 3000

The Photo Typositor alphabet library now has over 1600 faces, including the complete ITC collection. So it would have been a simple matter for us to set those famous headlines the way they originally appeared. However, we took some artistic liberties to illustrate twelve of our new exclusive Photo Typositor alphabet designs, among which are the three "Freedom '76" contest award-winners. We'll send you complete alphabets of all twelve designs if you write us, Att: Alphabet Division.

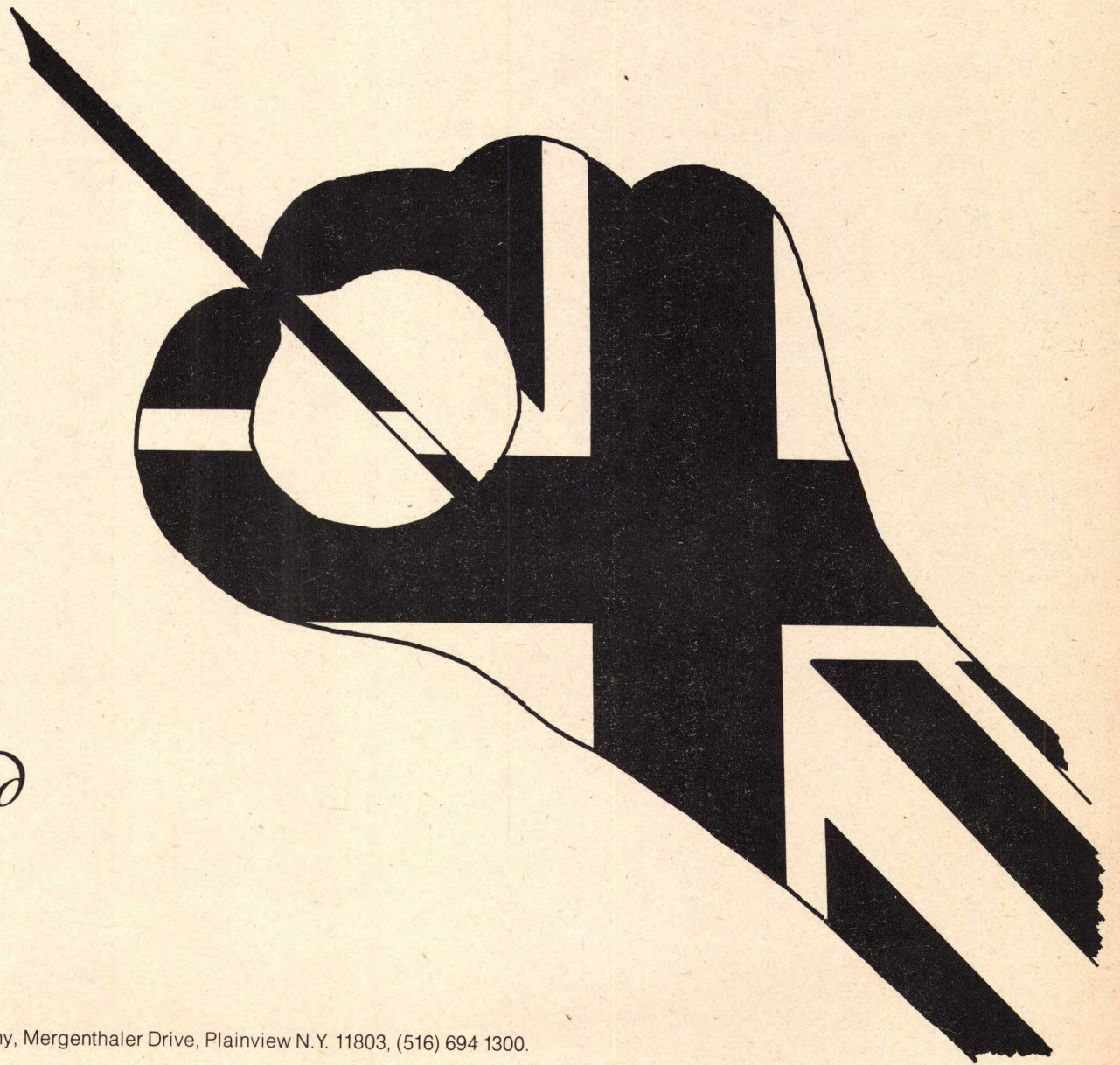
OR and AW faces are trade marks of Visual Graphics Corp

In 1776 Americans were shot for collaborating with the British.

*But to celebrate the two hundredth year of our independence,
Mergenthaler is proud to collaborate with the British
to bring you the "good round hand" that was the standard of commerce,
the lifeblood of our nation, then and now.*

*The script for '76
by Matthew Carter*

Snell Roundhand



Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefna ordningens och ekonomiens upprätthållande, och dock är det ick sällan som sorgliga erfarenheter göras på grund af det oförstånd m hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart n officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt oc torrt trä, kännas lätt, och bottnen bör icke vara limmad men därem väl fästad med skrufvar såväl rundt kanterna som den gröfre midtb samt ytterligare med en skruf i kryssen mellan facken. Framstycket m rand bör vara af ett fastare träslag, såsom björk eller rödbok samt h för trefnadens skull fernissadt, det kan då äfven vid eventuellt beho aftvättas. Bottenmellanlägget bör vara af godt tjockt papper, som i upplöses af vatten, och ligga fullkomligt slätt utan vågor. Alla mella i lådan böra sitta stadigt och nå så högt upp i urskärningen, att de f densamma ända upp i dess längdriktning, så att stycket icke kan ly sig från bottnen efter någon tids torkning. Kaster som icke uppfylla d fordringar borde aldrig accepteras såsom fullgodt fabrikat, de blifv i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en o faktor, för trefnadens, ordningens och ekonomiens upprätthållande och dock är det icke sällan som sorgliga erfarenheter göras på gru af det oförstånd med hvilket kaster, formbräden och regaler tillverka och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt to trä, åsamka snart nog officinen extra kostnader i reparationer. Kaste 123456789012345678901234567890123456789012345678901234

AVANT GARDE BOOK (TAAC)

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätthållande, och dock är det icke sällan so sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, f och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparatio ner. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och bottnen bör ic

vara limmad men däremot väl fäst gröfre midtbalken samt ytterligare med rand bör vara af ett fastare trä för trefnadens skull fernissadt, den Bottenmellanlägget bör vara af go och ligga fullkomligt slätt utan våg stadigt och nå så högt upp i urskär i dess längdriktning, så att stycket i

tids torkning. Kaster som icke uppfylla dessa fordringar borde aldrig accept såsom fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordningens och eko upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göra på grund af det oförstånd med hvilket kaster, formbräden och regaler tillve och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, å snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfr och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot v fästad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt 123456789012345678901234567890123456789012345678901234567890

FUTURA BOOK (TAAC)

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnade ns, ordningens och ekonomiens upprätthållande, och dock är det icke sä llan som sorgliga erfarenheter göras på grund af det oförstånd med hvil ket kaster, formbräden och regaler tillverkas och försäljas. Kaster som ä ro dåligt hopkomna och af otillräckligt torrt trä, åsa snart nog offici nen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fäst ad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt y tterligare med en skruf i kryssen mellan facken. Framstycket med rand b ör vara af ett fastare träslag, såsom björk eller rödbok samt helst för tref nadens skull fernissadt, det kan då äfven vid eventuellt behov aftvättas Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnade ns, ordningens och ekonomiens upprätthållande, och dock är det icke sä llan som sorgliga erfarenheter göras på grund af det oförstånd med hvil ket kaster, formbräden och regaler tillverkas och försäljas. Kaster som ä ro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog offici nen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fäst ad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt y tterligare med en skruf i kryssen mellan facken. Framstycket med rand b ör vara af ett fastare träslag, såsom björk eller rödbok samt helst för tref nadens skull fernissadt, det kan då äfven vid eventuellt behov aftvättas Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnade 12345678901234567890123456789012345678901234567890123456

GILL SANS LIGHT (TAAC)

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för tref ordningens, och ekonomiens upprätthållande, och dock är det icke så sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillverkas och försäljas Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamk snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limm men däremot väl fästad med skrufvar såväl rundt kanterna som de gröfre midtbalken samt ytterligare med skruf i kryssen mellan fack Framstycket med rand bör vara af ett fastare träslag, såsom björk e rödbok samt helst för trefnadens skull fernissadt, det kan då äfven vid eventuellt behov aftvättas. Bottenmellanlägget bör vara af go tjockt papper, som icke upplöses af vatten, och ligga fullkomligt sl utan vågor. Alla mellanväggarna i lådan bör sitta stadigt och nå så högt upp i urskärningen, att de fylla densamma ända upp i dess län så att stycket icke kan lyfta sig från bottnen efter någon tids torkni Kaster som icke uppfylla dessa fordringar borde aldrig accepteras såsom fullgodt fabrikat, de blifva i längden alltför dyra! Träutensilie i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordnin och ekonomiens upprätthållande, och dock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och regaler tillverkas och försäljas. Kaster som äro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog officinen extra kostnader i reparationer. Kasten bör vara af kvistfri och torrt trä, kännas lätt, och bottnen bör icke vara limmad men dä 12345678901234567890123456789012345678901234567890123456789012

HELVETICA (TAAC)

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnadens, ordningens och ekonomiens upprätthållande, och d ock är det icke sällan som sorgliga erfarenheter göras på grund af det oförstånd med hvilket kaster, formbräden och regaler till verkas och försäljas. Kaster som äro dåligt hopkomna och af otill räckligt torrt trä, åsamka snart nog officinen extra kostnader i r

af kvistfritt och torrt trä, känn lätt, och bottnen bör icke vara limmad men däremot väl fäst med en skruf i kryssen mellan facken. Framstycket med ran bör vara af ett fastare träslag såsom björk eller rödbok sam helst för trefnadens skull fern

GROTESKT!

t upp i urskärningen, att de fylla densamma ända upp i dess län gdriktning, så att stycket icke kan lyfta sig från bottnen efter nå gon tids torkning. Kaster som icke uppfylla dessa fordringar bor de aldrig accepteras såsom fullgodt fabrikat, de blifva i längden all tför dyra! Träutensilierna i ett tryckeri äro ingalunda en oviktig fa ktor, för trefnadens, ordningens och ekonomiens upprätthålland e, och dock är det icke sällan som sorgliga erfarenheter göras på gr und af det oförstånd med hvilket kaster, formbräden och regaler ti llverkas och försäljas. Kaster som äro dåligt hopkomna och af otillr 12345678901234567890123456789012345678901234567890

NEWS GOTHIC (TAAC)

Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnade ns, ordningens och ekonomiens upprätthållande, och dock är det icke sä llan som sorgliga erfarenheter göras på grund af det oförstånd med hvil ket kaster, formbräden och regaler tillverkas och försäljas. Kaster som ä ro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog offici nen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fäst ad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt y tterligare med en skruf i kryssen mellan facken. Framstycket med rand b ör vara af ett fastare träslag, såsom björk eller rödbok samt helst för tref nadens skull fernissadt, det kan då äfven vid eventuellt behov aftvättas Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnade ns, ordningens och ekonomiens upprätthållande, och dock är det icke sä llan som sorgliga erfarenheter göras på grund af det oförstånd med hvil ket kaster, formbräden och regaler tillverkas och försäljas. Kaster som ä ro dåligt hopkomna och af otillräckligt torrt trä, åsamka snart nog offici nen extra kostnader i reparationer. Kasten bör vara af kvistfritt och torrt trä, kännas lätt, och bottnen bör icke vara limmad men däremot väl fäst ad med skrufvar såväl rundt kanterna som den gröfre midtbalken samt y tterligare med en skruf i kryssen mellan facken. Framstycket med rand b ör vara af ett fastare träslag, såsom björk eller rödbok samt helst för tref nadens skull fernissadt, det kan då äfven vid eventuellt behov aftvättas Träutensilierna i ett tryckeri äro ingalunda en oviktig faktor, för trefnade 12345678901234567890123456789012345678901234567890123456

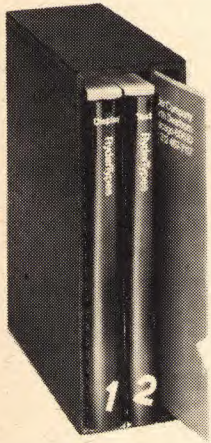
TRADE GOTHIC (TAAC)

THE TYPOGRAPHIC MARKET PLACE



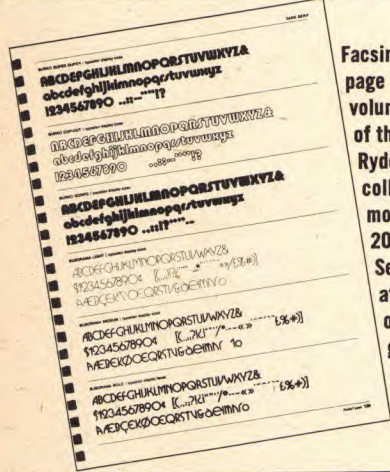
RyderTypes
Chicago
312-467-7117

In Chicago:
Frederic Ryder Company
Advertising Typographers
500 North Dearborn
312 467 7117




World's most advanced type book!

A unique two-volume set containing showings of over 2500 type faces. These volumes have been updated with 3 supplements. See coupon at right to get a copy of your own.



Facsimile page from one of the RyderTypes collection of more than 2000 faces. See coupon at right on how to get a copy.



"A" stands for "Alphasette," the ideal photoelectronic system for advertising typography.

190 faces in all available sizes.
Frederic Ryder Company, Chicago

Now compose your advertising with film.

It's the new... the better way.

Frederic Ryder Company
Advertising Typographers
500 North Dearborn, Chicago

Type is the face you turn to the public

The advertising message has only one purpose—to sell the product. Good layout, design and copy are important components of a sales message—but successful selling needs the added ingredient—typographic correctness. By reputation, the Ryder shop guarantees this important element of your printed message. Why not phone us today? 467-7117

RyderTypes

\$60 for 2 volumes and worth it!

RyderTypes. All text sizes 4 to 36 point are shown set in four and five line paragraphs using identical copy (metal and film). This presents an exact visual comparison of the area occupied by each text face.

Photo text faces are also shown in 10 point settings using normal, minus 1/2, and minus 1 letterspacing.

Photo display faces (more than 2500) are shown in full alphabets with caps, lower case, figures and points.

Volumes will be updated periodically with supplements mailed automatically to registered typebook owners at no additional charge.

Two volumes in a case, including all subsequent supplements \$60.00 (postpaid). Set includes Supplements "A," "B" and "C."

If you specify or love type you need these books. Order yours today! See coupon at right.



FREDERIC RYDER COMPANY

Circles anyone?

ADVERTISING TYPOGRAPHERS

Ryder color

Plateless color proofing on virtually any stock or surface
RyderTypes
Chicago



RyderSuperComp

Sharp, crisp and color-accurate for all your packaging comprehensives. Super! Frederic Ryder Company.



You get all these when you purchase the two-volume set of RyderTypes. Includes 3 supplements, packaged. See coupon at right.

Stay "in house" for your advertising production

"it makes sense"


RyderTypes Chicago Phone 312-467-7117

When type can't do the job

Ryder has the skilled personnel to do creative hand-lettering.

alphabet graphics

To best serve your need for graphics involving the Alphabet the Typographer knows best.
RyderTypes Chicago



These are the characters (?) responsible for putting the RyderTypes volumes together. See other ads about the type books.

E is for Excellence

If your present typographer is giving you a full measure of excellence and devotion stay with him. The combination is rare these days.
RyderTypes for Excellence.

Please send me

_____ sets of your new 2-volume type books at \$60.00 each set including current* supplements A, B and C.

I understand that you will register me, so that I will receive all subsequent supplements to the books at no extra charge.

Enclosed please find check money order (please no cash) for \$_____ (\$60.00 per set).

I understand that Frederic Ryder Company pays all postage and that this offer is good only when payment is accompanied by this coupon. Send these books to:

name _____

title _____

company _____

address _____

city _____

state _____

zip _____

Frederic Ryder Company
500 North Dearborn Street
Chicago 60610



A concert violinist is just a fiddler if he isn't playing the right violin.

And an art director or designer may come off looking like an ordinary layout man if the type he buys is set on the wrong machine.

Fiddles have their place. For example, they're great for square dances. And a typesetting machine designed for newspapers or throwaway publications may be perfect for that purpose.

But when you're playing Carnegie Hall, you'd better find yourself a Strad. Here's *our* Stradivarius: AlphaSette, by Alphatype.

AlphaSette incorporates exclusive features that enable it to set type of unmatched precision and sharpness.

AlphaSette is also the world's most versatile phototype-setting system, with more than 2,000 typefaces

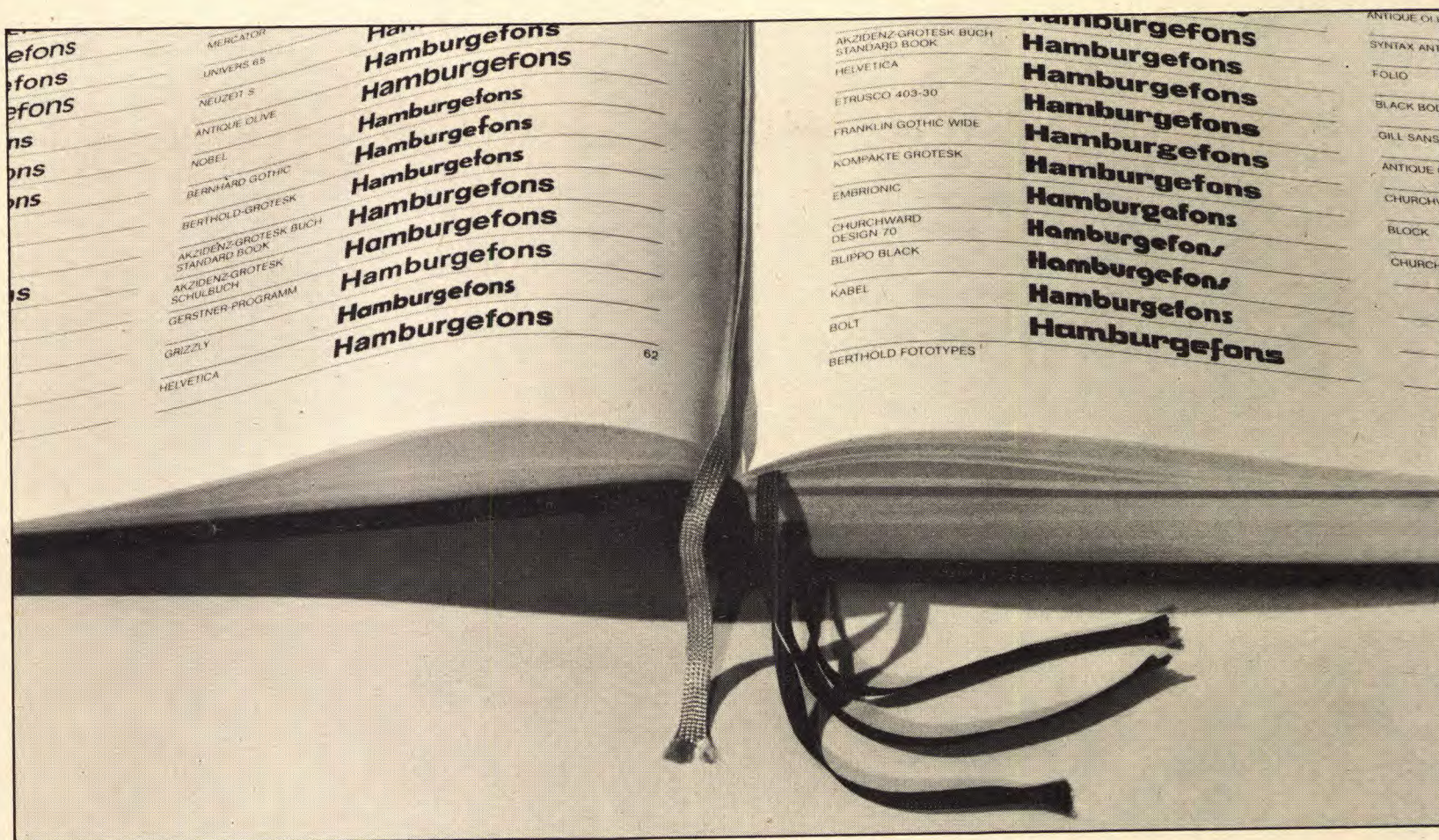
available to you on short notice— in many cases, overnight! (And our fonts are priced low enough so that you needn't be reluctant to order the typefaces that interest you.)

When you consider quality typography, consider AlphaSette by Alphatype. Because when you're getting ready for your next concert, you don't want to fiddle with less than the best while Rome—or a client—burns.

P.S.: Drop us a note for complimentary brochures featuring some of our recent ITC typeface releases. We'll also put your name on our mailing list, so you'll be among the first to learn of future offerings from Alphatype.

alphatype corporation

7500 McCormick Boulevard
Skokie, Illinois 60076/312-675-7210



1200 Hamburgefons to go: \$39.95

Hamburgefons, if you're not hip to German type-foundry tradition, is the first word designed and found in a new type face.

Because it contains all the elements of a typical typeface character, it's very useful for making quick type-face judgements.

And now, in the unique Typefinder section of our new, 500-plus-page compendium of phototype faces — **Berthold Fototypes Edition 1** — we've made it even more useful.

We've arranged Hamburgefons samples by classification of typefaces, according to DIN Standards.

Humanists, Garaldes, and Transitionals are all together. Gothics have their own section. Inlines, outlines, and ornamentals are grouped. Lineals, graphics, didones, and scripts are shown separately.

If you are the type of designer who can't be satisfied with almost-right faces — if you have that unfortunately

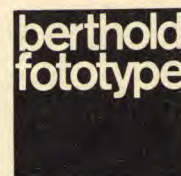
rare combination of sensitivity to the character of a face and the trained instinct to match the face to the task at hand — this section alone would justify having the **Berthold Fototype Edition 1** at your side.

At a glance, you see 50 to 100 related typefaces — the way you think of them. By feel. By color. By strength. By mood.

But there's more. Hundreds of 12" by 12" pages more. (250 pages of lexically arranged upper-and-lower case-with-figures alphabets, for instance.) Plus substantial sections of four line text samples. Over 350 ornaments and borders.

There's too much more, in fact, to cover here. You have to see this book, use this book, to realize what a help it can be.

So we'll let you try it, free, for two weeks. Just mail the coupon and we'll mail your book. If you're not convinced that this is the most useful single source of phototype faces you've ever seen, just send it back. Fair enough?



Berthold fototype Company

P.O. Box 430, 59 Willet Street
Bloomfield, New Jersey 07003

Send me ___ copies **Berthold Fototype Edition 1** at \$39.95 each. If I don't like it, I'll send it back and owe you nothing.

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Bill me

Bill my company

Bicentennial Issue:



Iusty American Characters from LETRASET

Bawdy. Bountiful. And beautiful. The revolutionary Bicentennial Issue from Letraset captures two centuries of Americana—from Colonial times to the Roaring Twenties—in 15 different type styles.

In addition, there are two special sheets that give you the liberty to choose

from among many patriotic symbols. You get the alphabet, phrases and other elements of the Declaration of Independence in its distinctive calligraphic style.

Letraset's Bicentennial Issue gives you the freedom to create bold new graphics in a matter of moments.

Your dealer now has copies of the Letraset Bicentennial Issue brochure. Pick one up and get a free 19" x 24" poster of this ad photo.

Letraset sets you free.
Letraset usa

83 NEW BRIDGE ROAD, BERGENFIELD, NJ 07621

What you see is what you set.



Introducing the Comp/Set™ 500 direct entry phototypesetter, the low-cost* unit that's revolutionizing typesetting.

Check these outstanding features

- 4 fonts on-line
- disc change in less than one minute
- width programming built into type disc
- 33 sizes on-line
- 5½ to 36 point size range
- unlimited font and size mixing
- font and size selection from the keyboard
- all type base aligned
- 45-pica maximum line length in all sizes
- single key mortise control
- automatic white space reduction
- automatic and manual justification
- controllable word space values
- controllable letterspace values
- fail-safe overset prevention
- all commands displayed on screen
- automatic leader insertion
- leading to 99½ points in half-point graduations
- automatic last word delete
- complete correction ability on copy being keyboarded
- tab storage
- data storage

The Comp/Set 500 direct entry phototypesetter is the low-cost unit with big-machine power, versatility, and dependability, whose output meets the highest standards of quality.

The Comp/Set 500 is remarkably versatile. Four 112-character fonts on-line, 33 sizes on-line from 5½ to 36 point with easy keyboard selection. Complete font and size mixing, sophisticated formatting capability, and top-quality output mean there isn't a job the Comp/Set 500 can't handle well. High productivity together with low initial investment and low operating cost add up to a really exceptional machine value.

Versatile as it is, the Comp/Set 500 is remarkably easy to operate because it puts all the controls where they belong, right at the operator's fingertips on the simple, typewriter-oriented keyboard. All format data is continuously displayed on the big, easy-to-read screen, along with over 500 characters of copy. And there is easy correction ability on the copy being keyboarded. *So what you see is what you set!*

But to fully appreciate what the Comp/Set 500 can do for you, you really have to see it in action, and try it for yourself. Call your local VariTyper office or mail the coupon to arrange a demonstration.



***Lease payments as low as \$265
per month; subject to change.**

**All the type in this ad was composed on
the Comp/Set 500 phototypesetter.**



**ADDRESSOGRAPH MULTIGRAPH
VARIETYPER DIVISION**

11 MT. PLEASANT AVENUE • EAST HANOVER, NEW JERSEY 07936

- Please send full details on the Comp/Set 500
- Please arrange a demonstration of the Comp/Set 500
- Please send a type specimen booklet

name _____
 title _____
 company _____
 address _____
 city _____
 state _____ zip _____

Word Processing, Typography, and the gigo Principle

CONTINUED FROM PAGE 3

a purely mechanical, mathematical process and an art form. The essence of this difference lies in the nature of the decisions to be made. The mechanics of decision-making can be executed by anyone – both the typographer and the secretary can choose a typeface, employ various character and word spacings. But only one educated in typographic aesthetics can hope to create typographic art from these decisions. The typographer will test and adjust character spacing and arrangement until an optimum aesthetic effect is achieved. The secretary can blithely choose one spacing arrangement over another for mechanical copy-fitting purposes without ever realizing that there is an aesthetic choice to be made.

If typography is aesthetic in nature, then its fundamental skills and talents must be derived essentially from the world of art and design, not mechanics and machine operation. To be sure, a sound knowledge of typesetting mechanics and technology is a very helpful supporting structure on which most competent typographers rely, but it is still possible to achieve beautiful typography without a great deal of

this mechanical and technological knowledge. Beautiful typography, however, cannot be created without knowledge, appreciation, and use of art and design talent.

Unfortunately, the explosion of new technological capability for processing words into typeset columns and pages has obscured this vital distinction between what is mechanical and what is artistic in the use of type. This confusion is caused by the fact that the same technology which permits the typographically unaware person to become deeply involved with the typesetting process also opens up exciting new freedoms to the professional typographer to create new typographic achievements. The setting of type by photography and code-controlled machinery has freed typographic potential from the severe constrictions of metal casting and assembly. With metal type, artists and typographers for decades had to work laboriously with razor blade, reproduction proof, and paste pot to get around these restrictions on fine positioning and spacing of letterforms; now they can achieve the same effects with just a few quick coded commands to the photo-

typesetting machine. And this new freedom has led to much more artistic experimentation in typography.

But greater simplicity in mechanical execution used well by typographers has been equated mistakenly with simplification of creative thought and aesthetic sensitivities; hence the false conclusion that anyone can now create typography simply because one can now manipulate a powerful new tool. Although a simple new mechanical skill can be given quickly to many heretofore unskilled people, creative thought and aesthetic sensitivities cannot – these can be attained only through long, arduous, and lonely individual apprenticeship and journeyman practice in the arena of creative effort. If this were not so, then today's self-styled "keyboard typographers" at their secretarial desks would also have been able to create beautiful typography in past decades with razor-blade technology. This never happened despite equally great pressures then, as now, to reduce the cost of putting fine graphic messages together.

This distinction between creative functions and all others – technical, clerical, administrative – in the

process of moving words into graphic presentations is especially important in understanding the true nature and proper uses of the new word processing technology. All the steps in moving a writer's or "word originator's" thoughts into a typographic presentation – whether by means of conventional methods or word processing or any other kind of new technology – can be classified as either creative or non-creative. A brief scanning of the procedural descriptions earlier in this article will show that all the creative work is concentrated in the hands of two people – the writer and the typographic specifier. All else is a form of clerical conversion work. The secretary converts messy copy into a clean draft; the composing room keyboard operator converts copy into machine-readable codes; the word processing typist does both.

In all cases, and regardless of the kind of equipment or its size and sophistication, the new technology attacks exclusively those areas that are convertive in nature to reduce this cost. At no time does the technology ever offer any way of speeding up or eliminating creative thinking or creative decision-making. The

A time-saving "in-house" capability for headlining, AV titling, labeling and more . . .

Announcing the only headliner with instant letters, no chemicals and simultaneous positive and negative images



3M
COMPANY

truly important promise of the new technology for creative people, in fact, is that it will clear away mechanical impediments to their thought processes and enhance their efforts, not replace them. Evidence of the reality of this promise already can be found in existing technological developments that go well beyond present-day word processing operations.

Word processing at its present early age is still barely in its first generation of development. As a general office technology, it has so far been used primarily for production of routine office-style documents ranging from letters and memos to reports and manuals normally reproduced by typewriter strike-on composition and offset duplicating. Only tentatively has word processing technology ventured into more extensive publishing-style operations in which finished manuscript is specifically styled for typesetting of much higher quality.

Word processing's basic technological forms - the dictating machine and the so-called "editing typewriter" - are outgrowths of "correspondence-typing" applications. In publishing-style operations, how-

ever, a different and more sophisticated technology for handling both text and graphics is developing rapidly. And word processing will eventually adopt many of these technological principles and techniques.

In such systems, encoded copy is not stored on magnetic tape in cassettes; it is stored in random-access computer memories. Copy is not encoded on "editing typewriters"; it is optically scanned and read at incredibly high speeds directly into the computer system, or it is typed directly into the system through keyboards wired to the rest of the equipment. When changes are made, the text is not retyped onto a new sheet of paper and a new magnetic tape; it is projected onto a television-like screen attached to a keyboard, and each change is shown on the screen the instant it is made. And when type is finally to be set, no tape is produced; the electronic signals are sent instead to the typesetting machine over wires. In many instances, the writers and editors themselves work directly at the keyboards and video screens, manipulating their own material in the system.

These systems also now provide for entry of typographical instruc-

tions by means of these same video-screen keyboard-equipped devices, and certain of these "video display terminals" can even show type on the screen in different sizes, shapes, and positions just as it will appear in the finished typeset job. With such a device, the operator can make up a complete advertisement or page on the screen, adjusting it to suit his aesthetic eye prior to committing the work to phototypesetting. And if the operator wants to rearrange things after seeing the typeset job, it is a simple matter to bring the work back on the screen from storage, rearrange it in any way desired, and send it through the typesetter again all in a matter of minutes and at little extra cost.

With systems like these, future typographers will most likely work directly on the equipment with writers and editors are now doing. Because the machines are extremely reliable when finally set up and operating properly, fewer errors will result between the creative idea and its final execution. Because of the tremendous operating speeds of the machines, creative commands will be executed virtually instantaneously. Because of the ability of the

machines to hold material indefinitely in easily changeable form, ideas will be revised and developed far more freely and easily.

But because machines cannot think creatively about type and typography, they will be capable of producing the same range of quality - from beautiful typography to equally distasteful typesetting - as the people who work in convertive operations do today. Like these convertive people, the machines will require instructions based on disciplined, expert creative typographic thought in order to fulfill their potential to produce beautiful typography. For beautiful typography, like beautiful writing or art, originates in the creative mind, not the machine.

This, then, is the typographer's responsibility in the new technological age - to take charge of the new technology, to use it effectively and imaginatively, to demand that the ends of graphic excellence be well served by it. If the typographer does not, if others without typographic knowledge and skills are left to operate these systems in typographic ignorance, then the gigo age of typography will be upon us. - PAUL D. DOEBLER

THIS ARTICLE IS SET IN AMERICAN TYPEWRITER



3M Brand Promat Model 100... a headline compositor for 14 to 72 point type, specifically designed to save you time and work. Here's how:

There's no messy chemicals, processing time or warm-up. It's a dry system, ready-to-go when you are. Negative and positive letters are instantly imaged and simultaneously dispensed on tear-resistant film. Eliminates extra steps and extra cost for type reversal.

Operation is in normal room light without special training or experience. Alignment is automatic. Letters are crisp, dry, ready-to-use.

With Promat, there's no reason to pay and wait for some outside service to set your headlines and subheads. You can put Promat to work now on keylines, overhead visuals, slide titles, labels, signs... wherever you need quality lettering at a "pennies-a-word" price.

Select from a wide variety of serif, sans serif and script typefaces, including most popular ITC releases. Or order custom fonts with almost any typeface, logo, screen or line art of your choice.

For a demonstration or more information... Mail this reply card directly to Promat Project, 3M Center, Bldg. 223-5N, St. Paul, MN., 55101.

Name _____ Company _____
Title _____ Phone _____
Address _____
City _____ State _____ Zip _____

**HOW THE *#Z!
DOES HE JUSTIFY
\$250 IN STATS
WHEN WE CAN
OWN A DUOSTAT
MACHINE FOR
\$100* A MONTH**



HE CAN'T

Not when times are so rough and DuoStat is so easy. Like an office copier; dial a size and push a few buttons. In seconds, automatically and without plumbing or darkroom, repro-quality razor sharp stats or veloxes enlarged or reduced from 255% to 40% are made. A single photographic solution with no critical temperature control and no warm-up time means you need only a regular 20 amp electrical outlet.

Imagine, an 8 x 10 stat or velox for only 32 cents and... no more missed deadlines.

*Based on individual credit approval and prevailing leasing terms.



11 MODELS TO CHOOSE FROM
UP TO 18 x 24.

**the
duostat[®]
system**

Offices in principal cities Nationwide

P. O. Box 187 — 114 Beach St., Rockaway, N. J. 07866 Phone (201) 625-4400 DIAL TOLL FREE **(800) 631-9353**

176 STAR-SPANGLED ILLUSTRATIONS - \$25

All the Bicentennial art you'll ever need—and all ready for instant use. Simply clip and paste! Not an accumulation of tired old engravings but typically good Volk art—easily the best realistic illustration in the field.

Historic personages and events. Liberty Bell, Statue of Liberty, Uncle Sam, flags, eagles, 17 borders, etc. Fully indexed from Adams, John to Yorktown, surrender at. Dozens of decorative and design pieces in the patriotic motif.

Easy to use! Just clip the wanted art proof and paste into your ad or other printing. Everything is in simple black-and-white line. No hard-to-handle halftones.

It's a big book crammed with 176 different

illustrations. Big 8½ x 11-inch pages—36 of them—impeccably printed (one side only) on quality reproduction stock. Fully indexed for fast look-up of needed art.

You buy just this one book—no continuing subscription. (This book not included in the subscription offer below.) Nothing more to buy; no extra reproduction fees. (The art, however, may not be resyndicated for multiple resale.)

Don't let the low price mislead you—you can't buy better art anywhere, at any price. Send no money. We'll invoice you for \$25 plus \$1 for shipping. Or send \$25 with order and we'll absorb shipping. Satisfaction guaranteed. Use coupon below and start saving!



Take Five TAKE ANY 5 FREE

with a short trial subscription to America's top clip-&-paste art service

That's right! Pick any five of the 21 brand new 1975 "Clip Books of Line Art" shown at right. (Bicentennial book shown above not included.) Take five brand-and-better books you'll need most in the weeks ahead.

Yours to clip and paste without extra cost, without extra reproduction fees. Your gift with a limited trial subscription to the original "Clip Books" at a low introductory rate. No further obligation. Nothing more to buy!

A whole new world of wonderfully good art at an average of less than \$2.50 a week! And, you'll use the art effectively in company publications, newspapers, trade papers, bulletins, booklets, circulars, direct mail, TV, audio visuals, dealer aids, collateral material.

You'll clip and paste an art proof just like an original illustration (which it is) for each in pure black-and-white line. Ready for a simple camera shot—no hard-to-handle halftones. Reduce, enlarge, use same size.

You'll be delighted with the art quality in your 25 books in this introductory offer. You'll agree the art is directed to the contemporary standards of the knowledgeable pro who demands taste and quality—even in his short-deadline, low-budget jobs.

The "Clip Books" are strong on handsome realistic illustrations—best in the field! And, the art reflects today's fashions, hair, etc. since it's drawn for each month's new books. Plus useful decorative, humorous spots. All the current art styles—pen & ink, dry brush, litho crayon, felt point, etc.

The "Clip Books" will help you beat the shortage of skilled professional help, cut art and production costs, meet and beat deadlines. You'll whip out handsome printed pieces on short notice and an even shorter budget!

Our 23 years of leadership in the field assure you of top creativity, taste and quality. Many art studios, ad agencies, creative printers, etc. use the art profitably on a custom basis for individual clients. (The art, however, may not be resyndicated for multiple resale.)

The art is faithfully reproduced on "Kromekote" repro stock with the 5x8-inch pages printed one side only. Two 12-page and two eight-page books monthly for five months. Plus a matching index folder on each, with all art reproduced in half size. For fast look-up, as a quick source of smaller art proofs.

The cost? Only \$59.95 for five months—ten 12-page books, ten eight-page books, 20 index folders. Plus your choice of any five gift books with indexes. (Save! Enclose check with order and deduct 10 percent—only \$53.95, postpaid!) Use the coupon at lower right and start saving time and money.

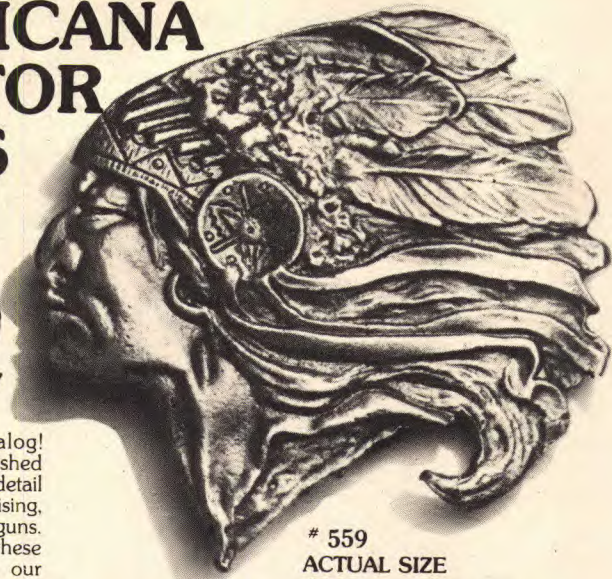
(This offer for new subscribers only. Current 1975 books shown not available separately.)



			<p>YES! WE'LL TAKE THESE 5 FREE</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>VOLK CORPORATION P. O. DRAWER 72L PLEASANTVILLE, N. J. 08232</p> <p><input type="checkbox"/> Please rush our five gift books, listed by number above. We'll be free to clip and use the art in connection with our 5-month trial subscription to the "Clip Books of Line Art" at only \$59.95. No further obligation! Send the next five monthly issues (4 books, 4 indexes in each.) Invoice us for \$59.95 which includes first class postage.</p> <p><input type="checkbox"/> We'll save 10 percent; \$53.95 enclosed, in full payment. (Outside USA: payment, in U.S. funds, with order.)</p> <p>KING-SIZE BICENTENNIAL ART</p> <p><input type="checkbox"/> YES! Rush "The King-Size Clip Book of Bicentennial Art" and invoice us for \$25.00 plus \$1.00 shipping charges.</p> <p><input type="checkbox"/> We'll save shipping charges. Our \$25 check is enclosed.</p> <p>_____ Firm Name (Please Print)</p> <p>_____ Authorized by</p> <p>_____ Street or Box Number</p> <p>_____ City, State, Zip Code</p>		

59 AMERICANA COLLECTOR BUCKLES

At our lowest prices ever! Just in time for gift giving!



They're all in our new catalog! These massive brass-antiqued finished buckles reproduce in the finest detail nostalgia at its best: old advertising, the West, vintage autos and guns. You've seen quality buckles like these at up to twice the price, and our catalog offers can save you even more than our \$3.98 single buckle price!

They're sweeping across the country on a wave of nostalgia.

Now you can own one or more of these Americana Collector's treasures at our lowest prices ever! These beautiful, finely detailed brass-antiqued finished buckles look simply great with jeans or any leisure wear. All with our money back guarantee upon return of merchandise.

Our collection has over 50 different styles. One of them is sure to please you. They're all shown in actual size in our new Catalog.

559
ACTUAL SIZE
\$3.98

PREMIUM BUYERS! Ask for special price list when you order catalog.

MAIL COUPON TODAY

Liberty Hall Corp. Dept. U BOX 166, CHAPPAQUA, NEW YORK 10514

Please rush your catalog to me. I enclose \$1 check or money order which will be deducted from the cost of my first order. (New York Residents must add State Sales Tax.)

SEND ME BUCKLE NO. 559 AND FREE CATALOG I ENCLOSE \$3.98 (plus 75c for shipping & postage.) N.Y. Residents must add state sales tax.

MONEY BACK GUARANTEE

LIBERTY HALL COLLECTOR BUCKLES

NAME

ADDRESS

CITY

STATE ZIP

Schaefer waxers

look for this feature on other low cost waxers you won't find it

DIAL WAXCOATING CONTROL Instant adjustment for the variety of wax layers needed for newsprint, proof papers and film. The convenient calibrated dial is far superior to the bothersome thumbscrews on competitive waxers.

- 100% PRECISION WAX COVERAGE
- NO STREAKS OR UNCOATED STRIPES
- SMOOTH COATING ROLLER
- NEWSPRINT COATED WITHOUT WAX PENETRATION

REDUCE LABOR COSTS Savings 35% to 70% of the time of experienced compositors quickly repays the low machine investment.

WAX COATERS FOR PHOTOCOMPOSITION PASTE-UPS 9"-14"-20"

Schaefer MACHINE COMPANY, INC.
P.O. BOX 512 BOSTON POST ROAD CLINTON, CONNECTICUT 06413
TELEPHONE (203) 669-6000

MADE by ZIPATONE® dry transfer lettering

And a NEW exciting selection of Type Styles from INTERNATIONAL TYPEFACE CORPORATION and others. These new styles are available in point sizes 24 through 72 pt. ZIPATONE DRY TRANSFER lettering sheets offer many advantages such as; easy handling size, more letters per sheet, sharp printing, low distortion carrier sheet, no accidental transfer. All these and others make Zipatone the best dry transfer going.

Make it!...with Zipatone®

We'll help you make it...with a free sample and brochure on these and other new type styles if you'll send in this coupon, or ask your local Zipatone Products Dealer.

zipatone incorporated
150 fencI lane, hillside, illinois 60162

Let's Make It!...Send the following:

- New Typeface Sample & Brochure
- Full Line of Zipatone products samples
- Zipatone Products Catalog
- Zipatone Wall Chart of 200 Type Styles

NAME _____ TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Our Strong Points.

72 point Spartan Extra Black

12 point Goudy Old Style

Virtually every typographer in your town can only supply a range of type up to 18 point on a single proof sheet. After that it's mix and match. And roll out the typositor. And roll up the costs.

Birmy's Mergenthaler VIPs can supply a range of type from 6 point to 72 point. From a selection of 300 different faces. On a single proof sheet. And that, of course, makes things a lot easier for art directors and designers. And a hell of a lot more economical for their clients.

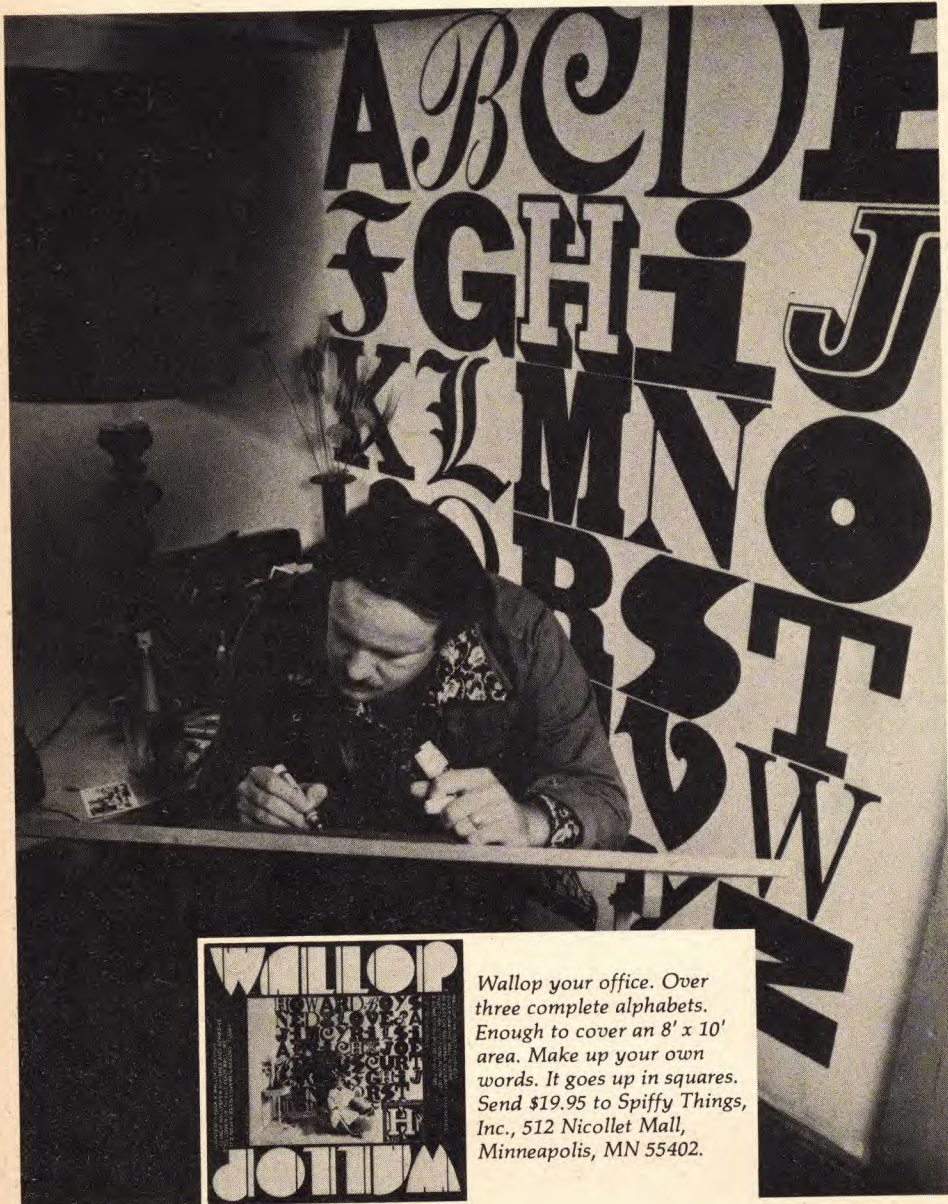
Birmy. The best craftsmen. The best service. The best deal. The best. Period.

18 point Spartan Extra Black

12 point Goudy Old Style

Birmy Graphics of America, Inc.

2244 Northwest 21st Terrace,
Miami, Florida 33142
(305) 633-5241/635-0482



Wallop your office. Over three complete alphabets. Enough to cover an 8' x 10' area. Make up your own words. It goes up in squares. Send \$19.95 to Spiffy Things, Inc., 512 Nicollet Mall, Minneapolis, MN 55402.

TRICIS CERTIFICANTE BENEFITLES

the undernamed to receive absolutely FREE: a 4-color (35" x 44") Poster of Text Typefaces, a 3-color (18" x 35") Display Type Wall Chart plus many other award-winning type specimens. Certificates must be redeemed before December 31, 1975, to be eligible for this exciting offer.

Name _____ Position _____ Company _____
Address _____ City _____ State _____ Zip _____ Phone _____

Compugraphic averages two new typeface releases every week. Faces with exclusivity such as this text face (Packard) from our famous T.J. Lyons resource. When you are the world's leader in low-cost phototypesetting equipment, you just can't be a follower when it comes to type. Compugraphic has the largest type design and manufacturing facility in the world. Anyone who depends upon type for their livelihood should be aware of the hundreds of quality typefaces available in our extensive library. And this means you!

RUSH TO: **cg compugraphic**
Compugraphic Corporation, Type Division, 66 Concord Street, Wilmington, Massachusetts 01887

DOUBLE THE VERSATILITY AT HALF THE PRICE.

Thinking of setting your own headlines? The Spectra Setter 1200 does it all. The most versatile headline setter made in the U.S.-yet half the price of others. Set from 1/8" to over 6" high letters, condense, extend, italicize, etc., all from one \$21. Over 2500 styles available. Automated push button system. NO hand cranks to turn! See your



complete job letter by letter as exposed on a 9" x 20" table area. Set headlines in less time than 'combing' a layout. We're so proud of the Spectra Setter 1200 that we offer you a 30 day trial. If it's not everything we say-return it for a full refund. How's that for a no risk offer? You also receive a film font selection of your choice, FREE.

Call or send for full details and a demonstration.

PhotoVision of California, Inc. • P.O. Box 552-R3 • Culver City, California 90230 • (213) 870-4828

COMPANY _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

ATTENTION _____ TELEPHONE _____

PHOTOVISION



Representative Inquiries Invited

See us at Ad Directions '75 • N.Y. Hilton Nov. 11-13



contact national typographers

Isn't it nice to know the number you call when you want fast professional typography is the same number you call when you want the most up-to-date, extensive selection of type available?

Contact 314-241-8297, and you'll have 44 professionals ready to serve you! From the rep who calls on you to assist with type selection

and specification, to the friendly voice on the National line, to the shop where more than 535 years of combined experience go to work for you, ... WE'RE THE BEST CONTACT YOU'VE GOT!

National Typographers Inc.
914 Pine Street
St. Louis, Missouri 63101
314-421-8297



Shown are just a few of the exciting borders you'll find in Vol. 2 of The BORDER HOARDER.

Why spend hours to get to the border?

It just doesn't make sense to spend hours on a creative border, and then use cheap type because you've shot the budget. Right? The BORDER HOARDER is the answer... a collection of 15 right-on designs, each in two sizes, printed on quality enamel stock in a neat 36-page catalog.

Available in two volumes (Vol. 1 and Vol. 2), each border in The BORDER HOARDER can be blown-up or reduced or easily cut and spliced to form virtually any proportion. You can use the borders as is or do your own thing by adding screens, deleting a line, or adding a few of your own.

And the cost? Only \$15 per volume. (A total of 30 borders in each.) If you missed Volume 1, you can order BOTH volumes for only \$25... a savings of \$5. (Vol. 1 contains several super bicentennial borders and Vol. 2 contains a far-out "Sale" border, a Christmas border, and several other surprises.)

Don't miss this opportunity to add this fantastic collection to your art library. Get it on with the BORDER HOARDER and put an end to dull "budget" jobs... Send in your BORDER HOARDER Order today.

Yes, I'm tired of wasting time reaching the border. Please rush my BORDER HOARDER ORDER.

Send _____ BORDER HOARDER(S) as indicated.
Outside USA: Payment in US funds only.
Orders in Michigan add 4% sales tax.
(Include check or money order with order.)

- Vol. 1 at \$15
- Vol. 2 at \$15
- Both for \$25

NAME _____

FIRM _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Mail to: **Richard Schlatter Design**
265 Capital Ave., N.E.
Battle Creek, MI 49017



PHOTO-LETTERING, INC

We are the one source for all your graphic needs. We are known as innovators, recognized as trendsetters, and are acknowledged as the one photo-lettering studio that can do it all. From the simplest headline in our economical photo-galley service to the most complex multi-stepped perspective – we have no peers. Our ever increasing services now number in the fifties, three of which are explained below.

SPECTRATRANSFER

DRY TRANSFER SHEETS IN 24 HOURS • ANY COLOR • NO MINIMUM QUANTITIES

Spectratransfer is the New dry transfer process which gives you sharp, durable smudgeproof images that can be effortlessly applied (burnished) to almost any clean-dry surface, and leaves no wax-like 'halo'. We can economically convert your black and white line-art of logos, illustrations, repetitive copy or anything your requirements demand, into a color-matched Spectratransfer sheet.

SPECTRAKROMIE

The finest and fastest method of obtaining a finished color-matched "preview print." Spectrakrome is a photographic process which converts your black and white mechanical into a "one-of-a-kind" comprehensive in any color or combination of colors, in just 24 hours. Before costly printing plates have been made, our process allows you to see your new design "printed" before it is actually printed. Revisions in size or color changes can be made simply, quickly and economically. Our Spectrakrome service includes – among other things – construction of package prototypes and color corrections for T.V. We match any color you choose and have your presentation ready in record time.

SPECIAL EFFECTS

Troubled by the extra expense of redoing your ads to meet the varying newspaper column widths? Use Photo-Lettering's time tested and accepted **REPROPORTIONING** service. We can, from your mechanical or velox, maintain its depth and photographically alter, by a very precise method, the width to whatever size you need. You will receive a reproducible high contrast photo print to your new dimensions within 24 hours.

PHOTO-LETTERING, INC

216 EAST 45TH STREET • NYC 10017 • 212/MU 2-2345

THE AUTHENTIC WEBSTER'S 8-POUND, 1,454-PAGE, 158,000-DEFINITION, \$39.95 DICTIONARY NOW ONLY \$19.95!

Because of the depressed economy, most book publishers are in financial trouble. The Webster's Dictionary Company is no exception. And just as the major auto companies have taken drastic steps to improve sales, we hereby announce an incredible price slash on our 1,454-page, eight-pound, 158,000-definition, 300-page-encyclopedia-supplemented, full-color-embellished, \$39.95 list-price, paragon-of-the-publishing-industry, Webster's Encyclopedic Dictionary of the English Language: **ONLY \$19.95!!**

If you've ever wanted to buy this one-volume reference work—considered by scholars to be the standard of English usage—**NOW** is the time to do so. If the national economy should improve soon—as many experts predict—you may never have this chance again. This unprecedented low price—**ONLY \$19.95!!**—adds new meaning to the word "bargain."

In case you're unfamiliar with Webster's Encyclopedic Dictionary of the English Language, let us explain that it is the supreme arbiter of English usage. Its compilers are a group of 100 lexicographers, etymologists, philologists, orthographers, researchers, and editors known collectively as The English Language Institute. They trace their origin back to Noah Webster (1758-1843), the father of American lexicography and inspiration for the founding of our company. Millions of literate Americans refer to Webster's Encyclopedic Dictionary of the English Language every day, and rely on it for authoritative answers to their questions about word definition, spelling, pronunciation, hyphenation, origin and usage. No book is held in higher esteem.

The work itself is divided into 22 sections. Its heart, of course, is the more than 1,100 pages given over to an A-Z vocabulary—updated to include slang expressions of this very year. The section is supplemented by charts, pronunciation symbols, lists of abbreviations, etc.

Other sections include:

- A 51,000-word Thesaurus of Synonyms and Antonyms, with more than 4,000 cross-references. This section alone constitutes an impressive reference work.
- A Conspectus of Foreign Words and

Phrases. The equivalent of a two-way English dictionary into and out of French, Spanish, Italian, and German—with some Latin and Greek.

- Table of Abbreviations. 3,800 contractions commonly used in business, engineering, medicine, geography, etc.

- Musical Signs and Symbols. A primer on notation of the art.

- Compendium of Quotations. Thousands of aphorisms distilling the wit and wisdom of the world. Invaluable for composing letters, preparing speeches, writing term papers. It even makes diverting reading. (How about this gem from Lincoln: "My father used to say: If you make a bad bargain, hug it all the tighter.")

- Students' and Writers' Guide. A short-course in proper style and usage. It covers punctuation, italics, capitalization, footnotes, bibliographies, and provides a directory of basic reference works in biography, business, history, geography, science and other major fields.

- Perpetual Calendar. Enables you to pinpoint the day of week of any date in the two centuries from 1901 to 2100.

- Table of Metric Equivalents. Over a thousand measurements you'll be using during the next few years as the United States gradually converts to metric system.

- Occupational Guide. Detailed descriptions of 95 vocational fields, including nature of work, required training, compensation, etc. Perhaps most important, it includes names and addresses of national organizations that can furnish job leads.

- Dictionary of Mythology. An indispensable tool for complete understanding of literature from Homer's *Iliad* to Tolkien's *The Hobbit*.

- Manual of Office Procedure. Everything from how to mail packages and letters at cheapest postage rates, to creating efficient filing systems, devising effective form letters (with actual illustrations), caring for office equipment, reconciling bank statements, composing persuasive business letters, using proper forms of address, etc. In short, a cram-course at a business academy.

- Compound Interest Table. Instant computation of earnings on any amount.

- Flags of the World. Eight pages of pulse-raising banners in glorious full-color.

- Salary Tables. Annual wages converted into weekly, monthly, quarterly, daily and hourly payments, to help you check up on the accuracy of your company's payroll department.

- The Space Age. A 16-page supplement of solar system charts, space exploration terminology, table of planets, space records, and other far-out scientific data.

- Table of World Families of Languages. Fascinating origins of, and current interrelationships among, the world's leading tongues.

- Prefixes and Suffixes. 500 explained.

- Historical Sketch of the English Language. By the renowned philologist Mario Pei, of Columbia University.

- Presidents of the United States. A magnificent 16-page portrait gallery in full-color, including each president's biography and major achievements.

- Cooking Tables. How to prepare 750 different foods—with calorie counts.

- Moneys of the World. An absorbing, invaluable reference tool for numismatists and businessmen.

In short, if you had but one book to choose in life, Webster's Encyclopedic Dictionary of the English Language should be it. It is the most comprehensive, utilitarian, entertaining volume ever published.

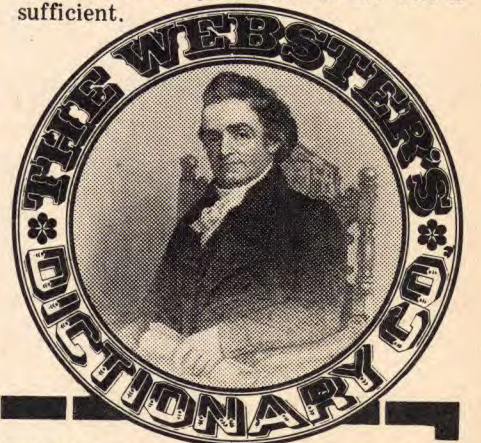
The work is massive in size. It measures three-hundred and twenty-one cubic inches and weighs eight pounds.

In physical make-up, the dictionary is a masterpiece of the bookmaker's art. It is

set in Century Expanded, one of the most legible and beautiful of typefaces. It is printed on special high-opacity, vellum-finish paper to reduce eyestrain. Its signatures are Smyth-sewn and reinforced at top and bottom for sturdiness. Binding material is leather grain, and page edges and stamping are gilded. In other words, Webster's Encyclopedic Dictionary of the English Language brings to your home or office not only knowledge but splendor.

To repeat, Webster's Encyclopedic Dictionary of the English Language—which lists at \$39.95—is now available for **ONLY \$19.95!!** To place your order, simply fill out the coupon below and mail it with payment to: The Webster's Dictionary Company, 1775 Broadway, New York, New York 10019. If you like, we'll bill your credit-card account.

Act at once. As we said, as soon as the economy improves, this offer will likely be withdrawn. Hurry. A word to the wise is sufficient.



THE WEBSTER'S DICTIONARY CO., 1775 BROADWAY, NEW YORK 10019

Please send me _____ copies of the renowned, authoritative, 1,454-page, 8-pound, 321-cubic-inch, 158,000-definition, \$39.95 list price Webster's Encyclopedic Dictionary of the English Language at the unprecedented low price of **ONLY \$19.95!!** (plus \$2 per copy for crating and freight).

(Check one) I enclose payment Bill my credit-card account:

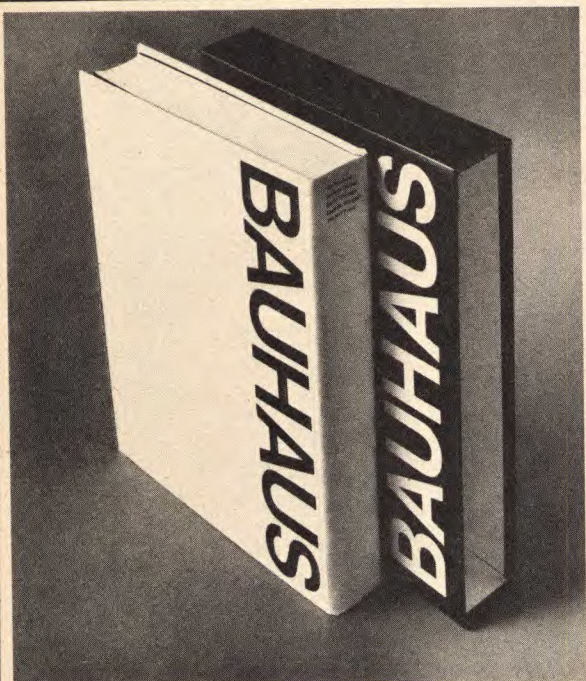
Signature _____ American Express # _____

Address _____ Master Charge # _____

City _____ BankAmericard # _____

State _____ Zip _____ Card expiration date _____

Please add applicable sales tax. © Webster's Mcmxxv. TM Reg. Pend. WDULC-1



BAUHAUS

By
Hans M. Wingler

This could be the most important, most provocative, most useful, stimulating and beautiful book in your graphics library. It is the word and picture story of the Bauhaus from its roots through its founding in 1919 to its influence and meaning today. Some 200 documents and 800 illustrations offer the most comprehensive collection of material about the Bauhaus school and movement ever

published. This edition is a translation of the original which was written in German and includes an updating of data on the New Bauhaus and its successor institutions in Chicago since 1937. 696 pages. 10x14. 24 color plates. Boxed. \$75.00. To order, circle No. 128 in U&I order coupon on page 55.

**U&I
BOOK
SHOP**

**IF YOU ARE NOT NOW RECEIVING
U&I AND WOULD LIKE TO BE
PLACED ON OUR MAILING LIST,
PLEASE COMPLETE THE
INFORMATION ON THIS FORM
AND MAIL TO U&I, 216 EAST
45 STREET, NEW YORK, N.Y. 10017.**

NAME

TITLE

COMPANY

ADDRESS CITY STATE ZIP

SIGNATURE

BUSINESS CLASSIFICATION

(Check one only)

- (a) _____ Printer (Commercial, forms, etc.)
 (b) _____ Typesetting, Composing
 (c) _____ Advertising Agency, Art Studio, Design
 (d) _____ Newspaper, Magazine
 (e) _____ Book Publisher
 (f) _____ Packaging
 (g) _____ Internal Printing (not for resale)
 (h) _____ Education
 (i) _____ Libraries
 (j) _____ Government
 (k) _____ Corporation advertising, design, promotion
 (l) _____ Student
 (m) _____ Other _____

MY PRIMARY JOB FUNCTION IS:

(Check one only)

- (n) _____ Artist, Illustrator
 (o) _____ Art Director, Creative Director
 (p) _____ Pasteup Artist
 (q) _____ Type Director
 (r) _____ Graphic Designer
 (s) _____ Advertising Manager, Sales Promotion Manager
 (t) _____ Production Manager
 (u) _____ Printing Buyer, Purchasing Agent
 (v) _____ Principal, Officer
 (w) _____ Other _____

NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

- (1) _____ 1-9
 (2) _____ 10-19
 (3) _____ 20-49
 (4) _____ 50-99
 (5) _____ 100-249
 (6) _____ 250 and over

Hermann Zapf MANUALE
TYPOGRAPHICUM

100 typographical arrangements
with considerations about types,
typography and the art of printing
selected from past and present,
printed in eighteen languages.

Z-PRESSE FRANKFURT
NEW YORK MCMLXVIII

ORECCHI ALLE PAROLE DE
ABC
DEF GHI
JKLMNO
PQRSTU
VWXYZ
Z
FELICE FIERI QUELLI CHE PRESTERANNO
MORTI: LEGGERE LE BONE
OPERE E OSSERVARE: LEONARDO DA VINCI

ABCDE
FGHI
JKLM
NOPQ
RSTU
VWXYZ

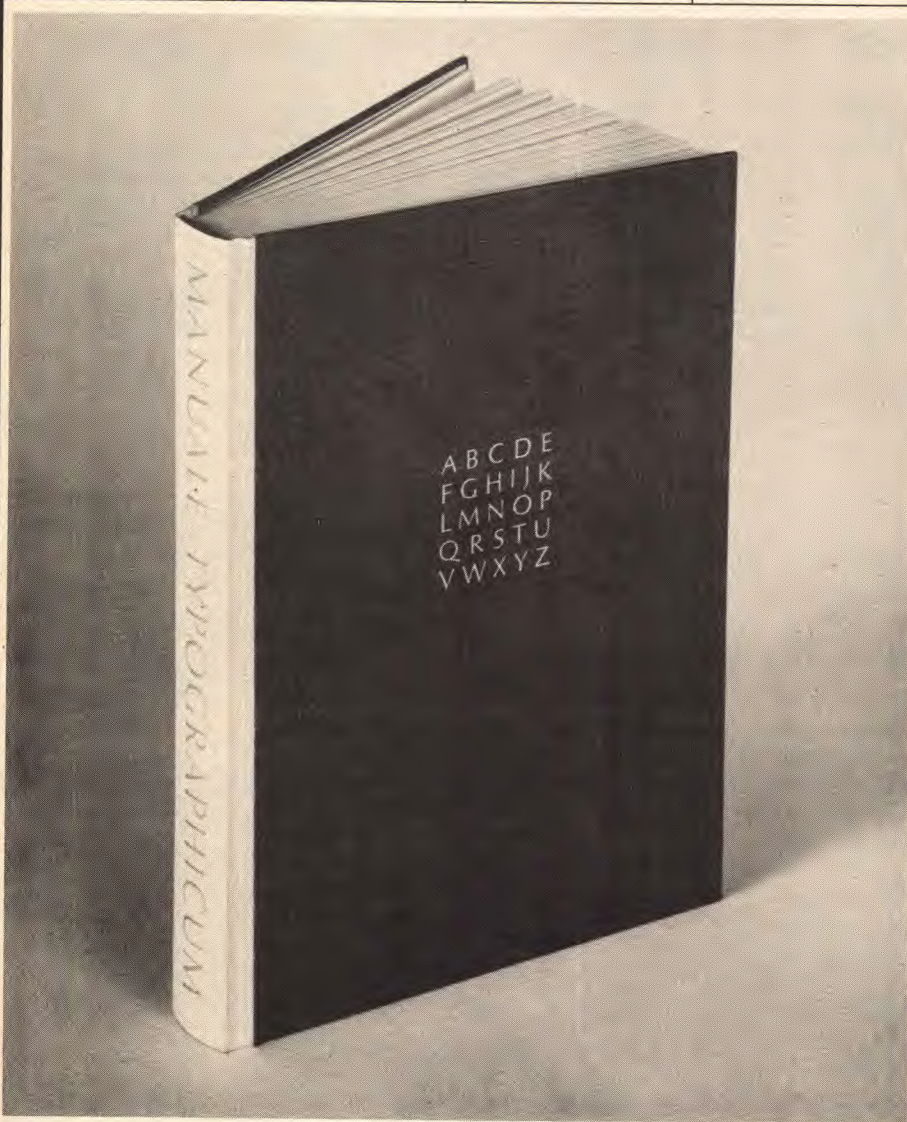
PQVGR
ZAIDW
LS&YH
BM F
TN E
KCUOX

ABCDEFGHI
JKLMNOP
QRSTU
VWXYZ

ABCDEFGHI
JKLMNOP
QRSTU
VWXYZ

ALLIED TO THE FINE ARTS OF
TYPES HAVE ALWAYS REFLECTED THE TASTE
OR FEELING OF THEIR TIME
ABCDEFGHI
JKLMNOP
QRSTU
VWXYZ

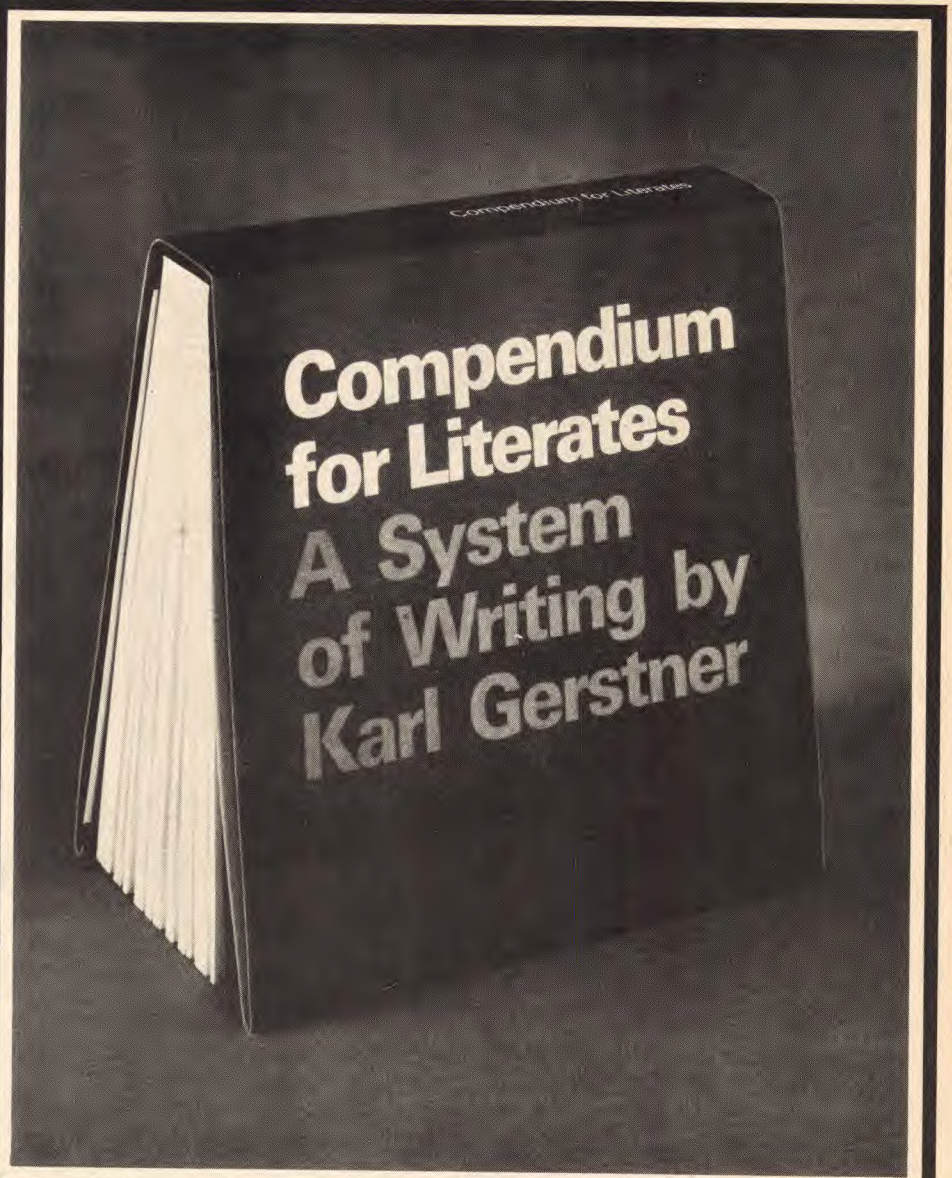
DENI: SCHRIFT-
GIESSERN: IST
MAN: GROSSE
LOB: SCHULDIG
DENN: WANN:
SIE: NICHT: WAR:
HATT: MAN:
KEINE: BUCH:
STAB: WO: KEIN:
BUCHSTABEN:
WAREN: AUCH:
KEINE: BUCHER:
ABRAHAM A SANTA CLARA 1699



MANUALE TYPOGRAPHICUM BY HERMANN ZAPF

Here are 100 typographic pages with quotations from the past and present on types and printing in 18 different languages. English translations and list of authors in the back. Selected and designed by Hermann Zapf, the creator of Optima, Melior, Palatino and many other widely used contemporary typefaces. Stimulating to the eye and the mind. 118 pages. 8½ x 12. \$75.00. To order circle #131 in U&I order coupon on page 55.

**U&I
BOOK
SHOP**



<p>verziehen</p> <p>normal schreiben</p>	<p>verziehen</p> <p>normal schreiben</p>	<p>Der gleiche Satz in Grotesk gesetzt hat einen anderen Ausdruck (bekommt mithin eine andere Nuance) als der gleiche Satz in Fraktur gesetzt.</p> <p>Der gleiche Satz in Fraktur gesetzt hat einen anderen Ausdruck (bekommt mithin eine andere Nuance) als der gleiche Satz in Grotesk gesetzt.</p>	<p>GOAL</p>
<p>SEELENINGENIEUR</p>	<p>Der gleiche Satz in Grotesk gesetzt hat einen anderen Ausdruck (bekommt mithin eine andere Nuance) als der gleiche Satz in Fraktur gesetzt.</p> <p>Der gleiche Satz in Fraktur gesetzt hat einen anderen Ausdruck (bekommt mithin eine andere Nuance) als der gleiche Satz in Grotesk gesetzt.</p>	<p>Fortschritt</p> <p>Fortschritt</p>	<p>ad + dieren sub - trahieren multi - plizieren divi - dieren</p>

Compendium for Literates by Karl Gerstner

This is a system of writing. It is a thoughtful, provocative, philosophical book, not a how-to and not a history. It covers language and writing, craft, pictures, function and expression. Instead of the usual rules and guidelines this book helps you develop the insight one needs to make sound individual judgments for each lettering/typographic decision. It puts thinking about letterform into a system and thus facilitates analysis whether one is considering handlettering or computer controlled typography. 180 pgs. 6x6. Illustrated. \$15.00. To order, circle No. 130 in U&I order coupon on page 55.

ITC SUBSCRIBERS

ADDRESSOGRAPH MULTIGRAPH CORPORATION
VARIETY DIVISION
11 MT. PLEASANT AVENUE
EAST HANOVER, N.J. 07936
(801) 887-8000
PHOTOTYPESETTERS AND
PHOTOLETTERING SYSTEMS

ALPHATYPE CORPORATION
7500 MCCORMICK BOULEVARD
SKOKIE, ILLINOIS 60076
(312) 675-7210
ALPHATYPE PHOTOTYPESETTING SYSTEMS

AMERICAN TYPE FOUNDERS CO., INC.
200 ELMORA AVENUE
ELIZABETH, N.J. 07207
(201) 353-1000
TYPE DIVISION

ARTYPE, INC.
845 EAST TERRA COTTA AVENUE
CRYSTAL LAKE, ILLINOIS 60014
(815) 459-6220
DRY TRANSFER LETTERS

AUTOLOGIC, INC.
1050 RANCHO CONEJO BLVD.
NEWBURY PARK, CALIF. 91320
(213) 889-7400
APS-4-CRT PHOTOTYPESETTER
AND TYPESETTING SYSTEMS

H. BERTHOLD AG
1000 BERLIN 61
MEHRINGDAMM 43
GERMANY
(0311) 692011
DIATYPE, DIATRONIC, STAROMAT,
STARSETTOGRAPH, SUPERSTAR

J. BOBST ET FILS SA
BOBST GRAPHIC PHOTOTYPESETTING DIVISION
CH-1001 LAUSANNE
SWITZERLAND
021-35 05 21
EUROCAT

DR. BÜGER PHOTOSATZ GMBH
2 WEDELIN HOLSTEIN
RISSNER STRASSE 94
GERMANY
(04103) 6021-25
MANUFACTURER OF COPYTYPE
AND VISUTEK PHOTOLETTERING
SYSTEMS AND FONTS

CELLO-TAK MFG., INC.
35 ALABAMA AVENUE
ISLAND PARK, L.I., N.Y. 11558
(516) 431-7733
DRY TRANSFER LETTERS

CHARTPAK
ONE RIVER ROAD
LEEDS, MASS. 01053
(413) 884-5446
DRY TRANSFER LETTERS

COMPUTOGRAPHIC CORPORATION
65 CONCORD STREET
WILMINGTON, MASS. 01887
(617) 944-6555
PHOTO TEXT AND DISPLAY
COMPOSITION SYSTEMS

DEANS GEOGRAPHICS LTD.
1110 SEYMOUR STREET
VANCOUVER, B.C. CANADA
(604) 685-8236
DRY TRANSFER LETTERS

DYMO BELGIUM N.V.
P.O. BOX 35
ST-NIKLAAS (B2700)
BELGIUM
(0376) 6980 10 1
VISUAL SYSTEMS DIVISION

DYMO GRAPHIC SYSTEMS, INC.
355 MIDDLESEX AVENUE
WILMINGTON, MASS. 01887
(617) 933-7000
PHOTOTYPESETTING EQUIPMENT
FILM STRIPS AND DISCS

FACSIMILE FONTS
15450 EAST VALLEY BLVD.
CITY OF INDUSTRY, CALIF. 91746
(213) 333-2600
PLEASANT VALLEY
FILM BANDS FOR STAROMAT,
STARSETTOGRAPH

FILMOTYPE
7500 MCCORMICK BOULEVARD
SKOKIE, ILLINOIS 60076
(312) 675-7210
FILM FONTS

**HARRIS CORPORATION
COMPOSITION SYSTEMS DIVISION**
P.O. BOX 2080
MELBOURNE, FLORIDA 32901
(305) 727-4790
FOTOTRONIC 7400/7450 CRT
FOTOTRONIC 4000, FOTOTRONIC TXT

LETRASSET INTERNATIONAL LIMITED
ST. GEORGE'S HOUSE
195/203 WATERLOO ROAD
LONDON SE1 8XJ
ENGLAND
(01) 928-0488
DRY TRANSFER LETTERS

MECANORMA
78610 LEPERRAY-EN-YVELINES
PARIS, FRANCE
(484 83 40)
DRY TRANSFER LETTERS

MERGENTHALER LINOTYPE COMPANY
MERGENTHALER DRIVE
PLAINVIEW, N.Y. 11803
(516) 694-1300
LINOFILM, LINOTRON, LINOCOMP, VIP

MGD GRAPHIC SYSTEMS
ROCKWELL INTERNATIONAL
2735 CURTISS STREET
DOWNERS GROVE, ILLINOIS 60515
(312) 963-4600
INFORMATION PRODUCTS DIVISION

3M COMPANY
3M CENTER
ST. PAUL, MINN. 55101
(612) 733-1110
PROMAT COMPOSITION

THE MONOTYPE CORPORATION LIMITED
SALFORDS, REDHILL,
SURREY, ENGLAND
REDHILL 6 5959
MONOPHOTO FILMSETTERS
MONOTYPE STUDIO-LETTERING AND
PHOTOLETTERING MACHINES

PHOTOVISION OF CALIFORNIA, INC.
8540 WEST WASHINGTON BLVD
CULVER CITY, CALIF. 90230
(213) 870-4828
SPECTRA SETTER 1200
VISUAL DISPLAY SETTER AND
2" FILM FONTS

PRESSURE GRAPHICS, INC.
1725 ARMITAGE COURT
ADISON, ILLINOIS 60101
(312) 620-6900
DRY TRANSFER LETTERS

PROTYPE, INC.
89 WEST 3RD STREET
NEW YORK, N.Y. 10012
(212) 673-7944
DISPLAY PHOTOTYPESETTING
SYSTEMS AND FILM FONTS

JOHN N. SCHAEGLER, INC.
404 PARK AVENUE SOUTH
NEW YORK, NEW YORK 10016
(212) 684-5140
ALPHABET DESIGNERS AND
MANUFACTURERS OF 2" FILM FONTS

D. STEMPEL AG
HEDDERICHSTRASSE 106-114
FRANKFURT AM MAIN-SUD
GERMANY
(0611) 6068-1
TYPE DIVISION

TYPE, INC.
43 WEST 16TH STREET
NEW YORK, N.Y. 10011
(212) 924-1800
DRY TRANSFER LETTERS

TECHNOGRAPHICS/FILM FONTS
8540 WEST WASHINGTON BLVD.
CULVER CITY, CALIF. 90230
(213) 870-4828
FILM FONTS AND STUDIO
FILM KITS

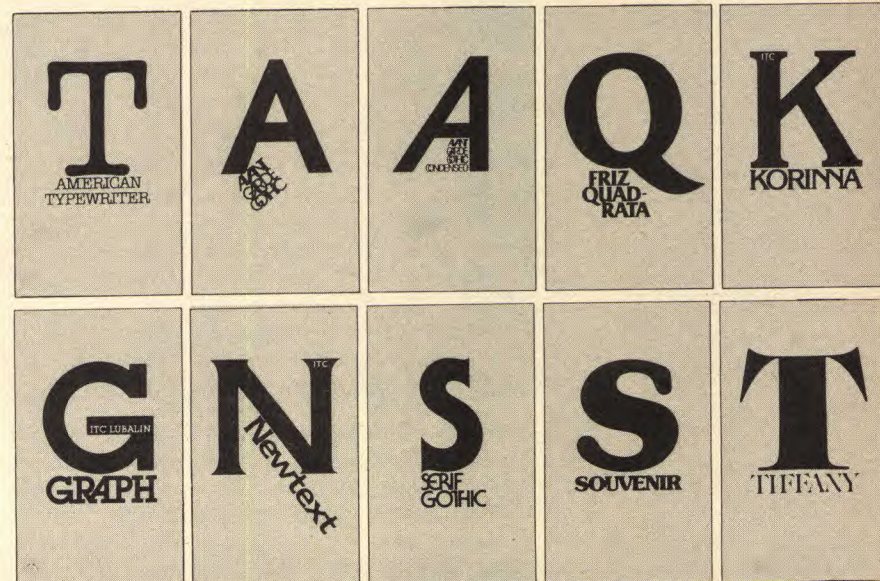
VISUAL GRAPHICS CORPORATION
5701 N.W. 94TH AVENUE
TAMARAC, FLORIDA 33321
(305) 722-3000
MANUFACTURER OF
PHOTO TYPOSITOR AND
ORIGINAL TYPOSITOR
FILM FONTS

ZIPATONE, INC.
150 FENCL LANE
HILLSIDE, ILLINOIS 60162
(312) 449-5500
DRY TRANSFER LETTERS

U&Ic. LIMITED
QUANTITIES OF EARLY
ISSUES FOR SALE

The publishers of U&Ic have available some copies of earlier issues. There is a charge of \$1.50 each, to cover mailing, handling and paper work. Presently available are Volume 1 No. 2 and No. 3, Volume 2 No. 1 and No. 2. Please send your check, payable to ITC. Specify Volume and Issue Number, and mail to International Typeface Corporation, 216 East 45th Street, New York, N.Y. 10017.

**ITC
BOOKLETS
FOR
SALE**



These handsomely designed, colorful ITC specimen booklets are available for your personal use and collection. To obtain the entire set, or the booklets of your choice, complete this order form and mail to us. All orders must be accompanied by a remittance. No CODs, or purchase orders without remittances, can be handled. Future issues of U&Ic will continue to introduce new ITC typefaces for use in photocomposition, display and transfer letters. Type specimen booklets will be prepared for each new typeface. Each booklet will illustrate all available weights of the typeface, in a range of sizes from 6 point to 24 point, plus a sampling of display sizes. The back of each booklet contains a copyfitting chart for your use in specifying. Start your collection of ITC typefaces now.

ITC TYPEFACES

Qty.	Unit Price	Total
_____	American Typewriter 75c	_____
_____	Avant Garde Gothic 75c	_____
_____	Avant Garde Gothic Cond. 75c	_____
_____	Friz Quadrata 75c	_____
_____	Korinna 75c	_____
_____	Lubalin Graph 75c	_____
_____	Newtext* 75c	_____
_____	Serif Gothic 75c	_____
_____	Souvenir 75c	_____
_____	Tiffany 75c	_____
_____	ITC Typeface Catalog \$1.50	_____
_____	Special \$7.50	_____
_____	Entire collection	_____
Total Order		_____
New York residents add State Sales Tax		_____
Add Postage		_____ .50
Remittance enclosed		_____
*To be mailed as soon as completed		

International Typeface Corporation
216 East 45th Street
New York, N.Y. 10017 (212) 371-0699

Name _____

Company _____

Title _____

Street Address _____

City _____

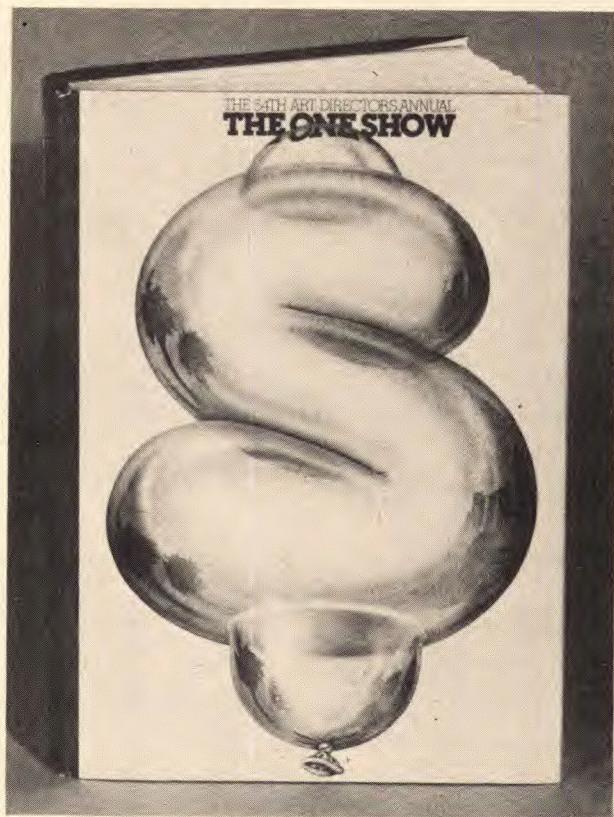
State _____ Zip Code _____

Country _____

U&LC BOOK SHOP

New — new — new... There are nine new books offered in your U&LC Book Shop. They are: #123 — The 54th Annual of Advertising, Editorial & Television Art & Design; #124 — Photographis '75; #125 — Graphis Posters '75; #126 — European Illustration '75; #127 — Illustrators 16; #128 — Bauhaus; #129 — Halftone Reproduction Guide; #130 —

Compendium for Literates; #131 — Manuale Typographicum. Many of these are new editions of outstanding annuals. Two, Bauhaus and Manuale Typographicum are established classics that are still available. Every book listed here was carefully reviewed by U&LC editors to bring you the best of the current crop on a wide range of subjects.



#123 — The 54th Annual of Advertising, Editorial & Television Art & Design with the 15th Annual Copy Awards. This is the complete visual record of the combined Art Directors Club and Copy Club shows, the most influential competition in the communication arts. It is at once an unequalled idea source and a record of the best art, design and copy, internationally, in a wide variety of media including print, radio and TV commercials, editorial, covers, sales promotion and graphic design, art, photography, and film. This is really two books in one: The One Show International Advertising Awards and The One Show International Editorial and Graphic Design Awards. Beautifully designed and produced. 800 pages. 8½ x 11. Over 1000 entries. 32 full color pages. \$25.00.



**#124 — Photographis '75
Ed. Walter Herdeg**

This is the international annual of advertising, editorial, and television photography. High standards of selection and presentation make it an excellent reference and idea source. Outstanding photography from 30 countries with 80 of the 800 illustrations in color.

264 pages, 9½ x 12. \$37.50.

**#125 — Graphis Posters '75
Ed. Walter Herdeg**



This new, third edition covers four major categories: advertising, cultural, social, and decorative posters. The contemporary use of the poster for art, stage, trade, industry, and propaganda shows the best of today's posters for the record and for inspiration.

240 pages, 9½ x 12. Over 800 illustrations with more than 100 in color. \$35.00.

**#103 — Production for the Graphic Designer
By James Craig**

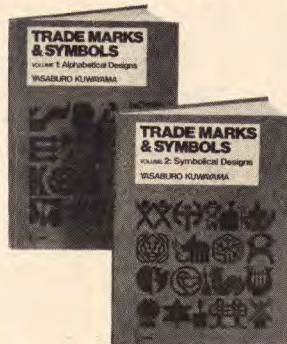
Written by a designer for the designer. Covers typesetting,



printing, paper, inks, binding/folding/imposition, and preparation of mechanicals. A basic fact book. Glossary of 1100 entries. Paper section lists papers by generic names, describes their characteristics and uses. Type specimens. An excellent table of comparative typesetting systems. Bibliography, index.

208 pgs. 8½ x 11. Over 400 illustrations. \$18.50.

**#104 and #105 — Trade Marks & Symbols
By Yasaburo Kuwayama**



Volume I shows over 1500 alphabetical designs from around the world. Indices list company names, type of industry, product or service, and designer. Historical review of marks in the West and in Japan, their varieties, roles, formative components. Volume II is similarly indexed, reviews changing of marks with the times, similarities, design competitions, and illustrates over 1500 symbolical designs in 25 categories.

Each volume 7 x 10, 228 pgs. No. 104 — Vol. 1 Alphabetical Designs. \$9.95. No. 105 — Vol. 2 Symbolical Designs. \$9.95.

**#106 — Packaging
By Robert G. Neubauer**

A definitive study of the art of packaging. Tells how to make the package a more effective means of communication, analyzes current trends,

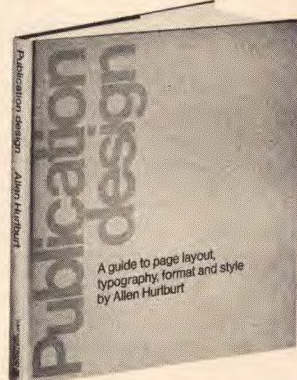


discusses elements required to make the package sales effective, describes characteristics and functions of many kinds of packages.

208 pgs. 8¾ x 10¾. 253 b/w photos, 33 color. \$20.00.

**#107 — Publication Design
By Allen Hurlburt**

A guide to page layout, typography, format, and style by an internationally recognized authority. Basic ideas and current techniques of top designers as well as the process of publication design with full coverage of the design elements; a technical section on color, typography, and production technique and a



highly effective. 259 pgs. 9 x 12. 250 illustrations. \$20.00.

**#111 — Graphic Arts Manual
Edward M. Gottschall,
Executive Editor
Michael Bruno, Paul Doebler,
Editorial Consultants**



This is the most complete, most up-to-the-minute, most authoritative, most useful compendium of information on all phases of graphics arts production. Top authorities on

typography, art and copy preparation, photography and processing, platemaking, printing processes, binding, finishing methods, paper and other printing surfaces, and inks make this a unique reference work. Back-of-book matter includes bibliography, index, classified source of supply directory, data on trade practices and legal matters, and more.

850 pgs. 8½ x 11. Pre-pub. through January 1, \$33.50, Reg. \$43.50.

**#114 — The Corporate Search for Visual Identity
By Ben Rosen**

A comprehensive and penetrating analysis of corporate symbolism. Explains the graphic thinking behind packages, interior design, display, logos, etc. of 15 top corporations and tells why each is

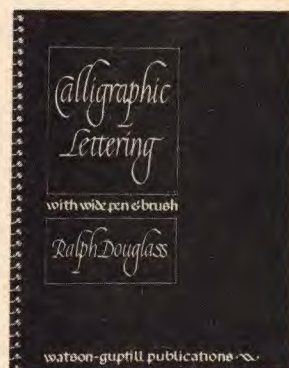


highly effective. 259 pgs. 9 x 12. 250 illustrations. \$20.00.

**#112 — Calligraphic Lettering, 3rd Ed.
By Ralph Douglass**

A basic introduction to the tools, techniques, historic and contemporary styles. All hand lettered. Spiral bound.

112 pgs. 7¾ x 10¾. \$7.95.



**#126 — European Illustration '75-'76
Ed. Edward Booth-Clibborn**

This is the international

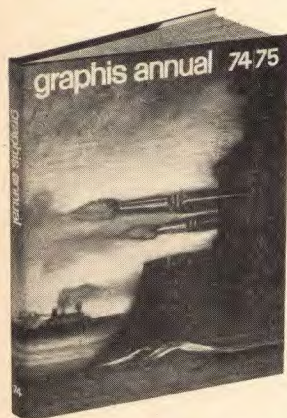


showcase for leading artists and illustrators in European publishing and communication. Covers book, advertising, television, cinema, and graphic design. Illustrates 350 subjects, 40 in color. 256 pages. 9x11. \$37.50.

Deservedly, these annuals have become the standard visual reference and idea source for what is best in book, editorial, institutional, and advertising illustration in America. Some 515 examples run the gamut of style and technique in print, TV, and film illustration. A full index is supplemented with the addresses of all the artists represented. 9x12. \$24.50.

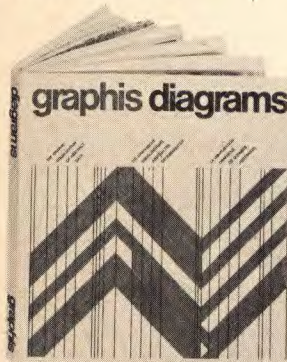
#118—Graphis Annual 1974-75
Ed. Walter Herdeg

A beautifully presented collection of the best advertising



and editorial graphics from all over the world. This 23rd edition features 947 illustrations with 64 in full color. Fully indexed. Its stepped-up coverage of editorial design rounds out its coverage of advertisements, annual reports, booklets, book jackets and magazine covers, film and television, letterheads, etc. 244 pgs. 9½ x 12. \$37.50.

#121—Graphis Diagrams—1974-75
Ed. Walter Herdeg

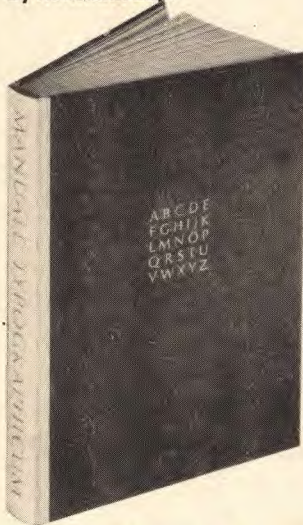


Proven techniques for combining legibility of information with aesthetically satisfying solutions. Covers statistical, comparative diagrams such as charts, graphs, tables, flow diagrams, organization and time charts; diagrams visualizing functions; tabulations, timetables, etc. 184 pages. 9¼ x 9¾. \$24.50.

#127—Illustrators 16
Ed. Walter Brooks for the Society of Illustrators



#131—Manuale Typographicum
By Hermann Zapf



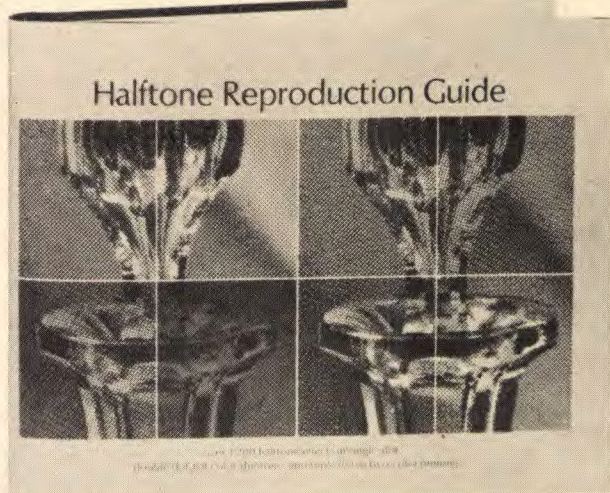
Here are 100 beautifully designed pages with quotations from the past and present on types and printing in 16 different languages. English translations and list of authors in the back. Selected and designed by Hermann Zapf, the creator of Optima, Melior, Palatino and many other widely used contemporary typefaces. Stimulating to the eye and the mind. 118 pages. 8½ x 12. \$75.00.

#128—Bauhaus
By Hans M. Wingler

This could be the most important, most provocative, most useful, stimulating and beautiful book in your graphics



library. It is the word and picture story of the Bauhaus from its roots through its founding in 1919 to its influence and meaning today. Some 200 documents and 800 illustrations offer the most comprehensive collection of material about the Bauhaus school and movement ever published. This edition is a translation of the original which was written in German and includes an updating of data on the New Bauhaus and its successor institutions in Chicago since 1937. 696 pages. 10 x 14. 24 color plates. Boxed. \$75.00.



#129—Halftone Reproduction Guide
By Harvey Sternbach

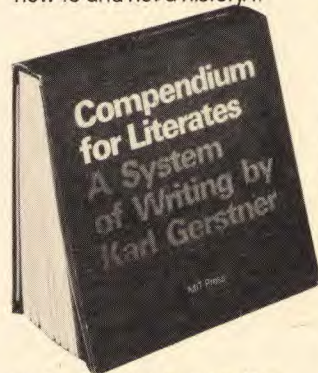
This is a reprint of a most valuable reproduction planning tool. It enables the user to visualize results in two-color printing by showing how a halftone looks when a second color is added by using flat

tints, duotones, or triple dot techniques. Tints of 20%, 40%, 60% and 80% are shown, as are reverse and surprint effects and all on both coated and uncoated paper. 100 colors shown, including the standard AAAA colors. Over 1200 halftone effects. 210 pages. 12x9½. \$29.95.

#130—Compendium for Literates
By Karl Gerstner

This is a system of writing. It is a thoughtful, provocative, philosophical book, not a how-to and not a history. It

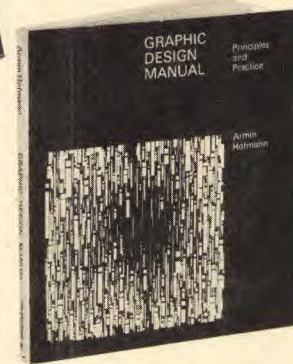
handlettering or computer-controlled typography. 180 pgs. 6 x 6. Illustrated. \$15.00.



covers language and writing, craft, pictures, function, and expression. Instead of the usual rules and guidelines, this book helps you develop the insight one needs to make sound individual judgments for each lettering/typographic decision. It puts thinking about letterform into a system and thus facilitates analysis whether one is considering

#115—Graphic Design Manual
By Armin Hofmann

A methodical approach to design problems taking the reader beyond the pictorial idea to a definitive graphic form language. Progresses from rudiments to complicated processes, providing sound



foundation upon which a personal style can be built. 172 pgs. 8¼ x 9¼. \$12.95.

To order any of these books, complete the coupon below or a copy of it and forward it with your check to the address below

Still available:

- #101—The 53rd Art Directors Club Annual. \$25.00.
- #102—Milton Glaser Graphic Design. \$30.00.
- #108—Type and Typography, by Ben Rosen. \$18.95.
- #110—Letter and Image, by Massin. \$20.00.
- #113—Top Symbols and Trademarks of the World. 3000 pgs. \$135.
- #122—Graphis Record Covers. Ed. Walter Herdeg. \$21.50.

U&Ic Book Shop
216 East 45th Street
New York, N.Y. 10017

Please enter my order for the books whose numbers are circled below:

101	102	103	104	105	106	107	108	110	111	112	113	114
115	118	121	122	123	124	125	126	127	128	129	130	131

Enclosed is my check for \$_____. All orders will be shipped postpaid. No COD's. New York residents add sales tax. Shipments out of the United States, add 5%.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please Print

Deadline: October 30

U&LC-ITC CALL FOR ENTRIES

THE FIRST ANNUAL UPPER & LOWER CASE INTERNATIONAL TYPOGRAPHICS COMPETITION

**NO ENTRY FEES
NO HANGING FEES**

Since the first issue, readers of U&lc have been repeatedly exposed to ITC typefaces through their use in the editorial pages of our publication. Now it is your turn. The editors of U&lc would like to feature in a special issue a selection of some of the most outstanding examples of typographic design, produced anywhere in the world, in which ITC typefaces have been used or featured—by its readers.

Thus, this Call for Entries for the First Annual U&lc/ITC (International Typographics Competition).

Who Can Enter:

Anyone, student or professional, from anywhere in the world may submit entries to U&lc/ITC, except employees of ITC, U&lc, or designers of ITC typefaces.

There are no entry fees. There are no hanging fees. This is a free competition.

There is, however, one restriction to enter U&lc/ITC. The certification that, to the best of your knowledge, all ITC typefaces used were produced from type products manufactured by authorized ITC Subscribers.

Qualifications for Submission:

1. Any work produced since the formation of ITC in 1970 is eligible for submission.

2. All entries must be designed with ITC typefaces.

3. Entries need not be printed samples; they may, in fact, be entries prepared especially for submission to U&lc/ITC.

4. Entries cannot be returned. (Do not submit original art.)

Categories:

I PRINT ADVERTISING TYPOGRAPHICS

- (a) Newspaper
- (b) Magazine
- (c) Trade Advertising

II FILM AND TV TYPOGRAPHICS

III EDITORIAL TYPOGRAPHICS

- (a) Consumer and Trade Magazines
- (b) Company House Publications
- (c) Annual Reports

IV CORPORATE TYPOGRAPHICS

- (a) Logos
- (b) Trademarks
- (c) Symbols
- (d) Stationery and Forms (Letterheads)

V PROMOTIONAL TYPOGRAPHICS

- (a) Greeting Cards
- (b) Announcements
- (c) Posters
- (d) Fliers, Brochures, Catalogs

VI POINT-OF-SALE TYPOGRAPHICS

- (a) Books and Book Jackets
- (b) Record Album Covers
- (c) Point-of-Purchase Displays

VII PACKAGING TYPOGRAPHICS

VIII ARCHITECTURAL TYPOGRAPHICS

- (a) Signage
- (b) Exhibition Booths
- (c) Displays

IX EXPERIMENTAL TYPOGRAPHICS

Unpublished works in any of the above categories.

The best of each category will be featured in the December issue of U&lc 1975, together with photographs and biographies of each award-winning designer. Four additional runner-up finalists in each category will also be selected and shown in this issue of U&lc.

The entire exhibition will become part of a traveling show which will be available on loan throughout the world.

Jury:

Gennaro Andreozzi
President, Gennaro Andreozzi, Inc.

Ruth Ansel,
Art Director, The New York Times Magazine.

Ivan Chermayeff,
Partner, Chermayeff & Geismar Associates.

Louis Dorfsman,
Vice President, Creative Director,
Advertising and Design, CBS Television.

Gene Federico,
Senior Vice President, Creative Director,
Lord, Geller, Federico.

Milton Glaser,
Design Director, New York Magazine.

George Lois,
Chairman, Lois, Holland, Callaway.

Entry Form Information:

The following information must be clearly printed or typed and affixed firmly to the back of each entry (we suggest that you duplicate this form for each entry):

(a) Name of Entrant (Designer and/or Art Director)

(b) Name of Client or Company

(c) Street, City,
State, Zip Code, Country

(d) Category

(e) Name of Typeface(s) used

(f) Name of Typographer (Typesetter)

(g) Name of Typesetting Equipment or Type Process used

(h) Any Special Remarks: Headline or Title of Entry

(i) To the best of my knowledge, all ITC typefaces used were produced from type products manufactured by authorized ITC Subscribers.

signature

Deadline for Entries:

October 30, 1975

All entries should be addressed to:
U&LC/ITC
c/o International Typeface Corporation
216 East 45th Street
New York, New York 10017

National Edition

**MOVING?
CHANGE OF
ADDRESS:
SEND THIS LABEL
(OR COPY OF IT)
WITH YOUR
CORRECTIONS
TO: U&LC
216 EAST
45 STREET
NEW YORK
N.Y. 10017**